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XIV. *An Account of the Sculptures and Inscriptions at Mahámalaipur ; illustrated by Plates.* By BENJAMIN GUY BABINGTON, M.B., F.R.S., Sec.R.A.S.

Read July 12, 1828.

THE remains of ancient sculpture, called by Europeans the Seven Pagodas, on the Coromandel Coast, thirty-five miles south of Madras, have long attracted the attention of those who feel an interest in Hindu Archæology; and, so long ago as the year 1788, formed the subject of a paper in the first volume of the Asiatic Researches. The author, Mr. William Chambers, wrote from memory, after an interval of twelve years from the period at which he had visited the scene which he described. His account, unaccompanied as it was by drawings or *fac similes* of the inscriptions, could therefore scarcely be expected to be sufficiently minute to answer any further purpose than that avowed by himself, of exciting public attention, and “giving rise to more accurate observations, and more complete discoveries on the same subject.” In the fifth volume of the Asiatic Researches, published in 1798, there is a more descriptive account of these temples and excavations, written by Mr. Goldingham, a gentleman of well-known talent, on whose observations, as they were recorded on the spot, we may with confidence rely. Mrs. Graham is indeed a later writer on the subject: but her remarks are desultory, and her information imperfect, as might be expected from the opportunities presenting themselves to a casual and hasty visitor. In Bishop Heber’s narrative three pages are devoted to a notice of Maha-Bali-poor. (Pages 216–218, vol. iii.) But the author merely follows the legends of the place, and evidently aims at nothing more than a record in his journal of his impressions on a cursory visit. The testimony, however, which this lamented prelate bears to the degree of skill displayed in these sculptures must, from his acknowledged taste, be looked upon as peculiarly valuable; and it is gratifying to one who has taken much interest in them to find, that he

considered "some of the porticoes, temples and bas-reliefs as very beautifully executed," and pronounced "the general merit of the work as superior to that of Elephanta."

With these notices already before the public, it would be superfluous to occupy the attention of the Society with another detailed description of these monuments, and I shall therefore content myself with a reference to Mr. Goldingham's paper, as far as may be necessary to accomplish the objects which I have at present in view. These are, first, to convey a just notion of the merits of the principal sculptures, by means of drawings made on the spot by Mr. Andrew Hudleston and myself, several years since; and, secondly, to throw some light upon the inscriptions found among these temples.

To the legendary accounts of the Brahmans at Mahámalaipur, which are given at such length by Mr. Chambers and Mrs. Graham, I attach little value, because I find that they have not even preserved the memory of the language and character of the inscriptions which here abound; and because this place, in being accounted the work of the five sons of PÁNDU, only shares a tradition common to all the antiquities of unexplained origin in the south of India. So far from believing in the tales of these Brahmans, who are obviously interested in connecting wonderful stories with the remains which they gain a livelihood by shewing to strangers, I even doubt whether Mahámalaipur was ever, as asserted by them, the site of a great city, now partly covered by the sea; and still more, whether the gilded summit of one of the five pagodas, said to be so covered, was visible two generations ago. Several circumstances lead me to be sceptical on these points: first, the absence of all remains of buildings,\* walls, mounds of rubbish, or broken pottery, such as I have invariably found surrounding the site of other ancient cities; secondly, the fruitless attempts made by the late Mr. Ellis and Col. Mackenzie to ascertain the existence of sunken buildings by careful soundings made off the shore; thirdly, the silence of tradition on other parts of the Coromandel coast regarding so vast an encroachment of the sea, and consequent loss of land, as must necessarily have taken place to effect the submersion of lofty pagodas still remaining erect, and that too since the formation of the present system of Hindu mythology, to which the existing sculptures obviously relate; fourthly, the

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\* The small ruined brick edifice on the top of the rock can hardly be considered an exception.

circumstance that the authenticity of the legend must mainly depend on the name of the place as connected with the history of Mahábali; whereas it will be shewn, when considering the inscriptions, that Mahábalipur is not its ancient designation; lastly, the omission of all mention of Mahábali in the inscriptions, and of any reference to him in the sculptures.

Although I thus reject the account of the Brahmans on the spot, I have nothing certain to offer in its room. If a conjecture however may be hazarded regarding the origin of this place, I should be inclined to believe that its sequestered situation and the picturesque position of the rocks and caves induced certain Brahmans to obtain royal grants for founding an *Agraharam* here, and that, in order to increase the sanctity of their temples, they from time to time employed stone-masons (several families of whom reside at Mahámalaipur, and appear to have worked the quarries of granite time immemorial) to ornament the rocks with the excavations and sculptures which we now find.

*Plate 1*, represents the sculptured rock, which has been described by Mr. Goldingham in his second paragraph, as occupying a surface about ninety feet in extent and thirty in height, and covered with figures in bas-relief. This subject has been represented in Mrs. Graham's Journal by an etching copied from an outline belonging to Col. Mackenzie, the inaccuracy of which will be sufficiently apparent on comparing it with my drawing, which was executed with much care and labour by my companion.

During our visit to the Seven Pagodas, we caused the earth to be removed from the lower part of this rock to its base, and thus exposed to full view some figures (see *Pl. 2, No. 1*), of which the heads alone were before visible.

Not far from the rock last mentioned is the spacious chamber called the *Crishn'a Man'd'apam*, described by Mr. Goldingham in his third paragraph. Of the scene sculptured on the rock facing the entrance, Mr. Hudleston and myself made a joint drawing (see *Pl. 2, No. 2*); and as this rock is going fast to decay, owing to a spring of water from above, which keeps its surface constantly wet, it is not improbable that in the course of a few years it will be entirely decomposed; it is the more desirable therefore that some record of its subject should be preserved. Several interesting particulars regarding the ancient Hindus may be gathered from this pastoral scene. The dress of the females resembles that now worn by the *Nayris* and *Tirtis* of Malabar, who are uncovered above the waist. The men, it appears, wore turbans, and the women very large ear-rings, with bangles on



their hands and feet. The peculiar practice of carrying the infant on the hip, which cannot fail to attract the notice of Europeans at the present day, was then in use; and even the vertical arrangement and method of tying together the three earthen vessels here represented, is recognized by all Hindu visitors as being universally adopted by the modern *Gopálas*. The execution of this work is coarse, and the design rude; and though particular parts have much merit, yet the limbs of the principal figures are clumsy and ill-proportioned, the attitudes forced, and the countenances without expression.

Greatly superior is the skill displayed by the artists employed in the excavation described by Mr. Goldingham in his fifth paragraph; but even here, under the same roof, there is much inequality in the execution of the different subjects. The central compartment (see *Pl. 3, No. 1*), and that on the left on entrance (see *Pl. 3, No. 2*) are tame performances, compared with the very spirited representation of DURGÁ seated on her lion, and attacking MAHÉSÁSUR, which occupies the right compartment. (See *Pl. 4*.) I have no hesitation in pronouncing this to be the most animated piece of Hindu sculpture which I have ever seen; and I would venture to recommend that a caste of it should, if possible, be taken for this Society. In the mean time, a tolerably just notion may be formed of its merits from the excellent and accurate delineation of Mr. Hudleston.

The smaller temple, which Mr. Goldingham mentions as placed at a considerable elevation above that just alluded to, and wrought out of a single mass of rock, is so rich in sculpture and ornament, and occupies so picturesque and sequestered a spot, that it is surprising he should have passed it over with so slight a notice. This excavation is in form a parallelogram, open on one of the longer sides, where it is supported on two columns. It contains four large compartments or panels of sculpture; namely, one at each end, and one on each side of the central recess opposite the entrance; besides two niches occupied by DWÁRAPÁLAS. The VARÁHA AVATÁRA represented in *Plate 5*, is placed at the left end of the chamber. *Plate 6*, the subject of which seems to be some incarnation of VISHNU, fills the compartment at the opposite end. On the right of the recess a female deity appears, surmounted by an umbrella (see *Pl. 7, No. 1*); whilst on the left is a female figure seated on a lotus throne, and attended by damsels who bear water-pots, to be discharged in turn over her head by the elephants seen in the back-ground (see *Pl. 8*.) The position of

the DWÁRAPÁLA will be seen in *Plate 8, No. 2*. Of the columns which support the front of the excavation, as well as of the side pilasters I have thought it worth while, on account of their beauty and singular order, to furnish drawings (*Pl. 7, Nos. 2 and 3*); while the general appearance of the cave-temple will be best understood by reference to *Plate 9*.

There are several other pieces of sculpture contained in small temples among the rocks, not noticed either by Mr. Chambers or Mr. Goldingham; and of these, *Plate 10, Nos. 1, 2, 3*, are examples.

The DÓLÓTSAVA MAN'D'APAM, seen in the centre of the village, is remarkable for the lightness and elegance of its construction. It is of granite, and is supported on four columns, which rise from a platform elevated by three steps (see *Pl. 11, No. 1*). The shafts of the columns with the base are hewn from a single stone, and, including the capital, are twenty-seven feet in height.

The stone pagoda on the sea-shore, which serves as a land-mark for shipping, and is erroneously stated by Mr. Chambers to be built of brick, is delineated in *Plate 11, No. 2*; and the gigantic figure lying stretched on the floor in one of its recesses, in *Plate 12*. At the time when this drawing was made, the figure was enclosed in a small chamber; but on a subsequent visit I found that the walls had given way, thus leaving it exposed to the open air. As a record therefore of the state of this pagoda and figure, I regard these drawings as not without value in the collection now presented to the Society; for such is the dilapidated condition of this structure, that the period cannot be far distant when it will no longer exist. The effects of the salt-water spray add much to those of time in hastening its decay.

Whether this pagoda was dedicated to VISHNU or to SIVA, I regard as doubtful: tradition favours the former supposition. At all events, the pillar which stands before it amid the spray of the sea is certainly not a *lingam*, as some suppose, but merely the *stambha* or post, which is found, I believe, fronting all Hindu temples of consideration. That this pillar is now near the high-water mark is by no means a convincing proof that the sea has encroached here, for I see no reason why such a spot should not have been originally selected for its erection. If it be a fact, as mentioned by Bishop Heber, that the sea is receding from most other parts of the Coromandel coast, it is difficult to conceive why it should advance in this place; such a local encroachment could only be effected by a change in the

position of the land, and as the primitive rocks here appear on the surface, this cannot be admitted as a probable occurrence, unless under some violent convulsion of nature. Had the coast been of an alluvial formation at this spot, high tides might have advanced upon it with greater facility.

The five monolithic temples, situated about a mile to the southward of the village, have justly attracted the attention of all who have visited Mahámalaipur. They are called on the spot रथः *Rat'hás*, or sacred vehicles: but it is obvious, that they were never meant as imitations of those enormous wooden structures, which are so conspicuous in certain Hindu processions. They were probably intended to serve the purpose of temples; but bear evident marks of having been left in an unfinished state; for though highly ornamented on the outside, they have not been excavated within, being merely solid masses of sculptured granite remaining in their original positions. For the general view of these *Rat'has*, I would refer to Mrs. Graham's plate, which, together with Mr. Goldingham's description, will serve to convey a notion of these curious remains of antiquity. Several of the *basso relievo* figures with which they are ornamented are represented in *Plate 15*, and will be further noticed when I come to speak of the inscriptions which are placed over them.

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#### OF THE INSCRIPTIONS.

Exclusively of a scrap of modern Telugu, very incorrectly designed and rudely sculptured on the floor of the *Crishn'a Man'd'apam*, and in consequence erroneously copied as ancient by Mr. Goldingham (see *Asiatic Researches*, vol. v. page 80), I noticed three kinds of inscriptions at Mahámalaipur, two of which have hitherto remained undecyphered. It is also highly probable that three other kinds, which I shall have occasion to mention, are to be met with in this neighbourhood.

First. An ancient Tamul inscription is seen on a face of rock by the side of the inner entrance to the *Varáha Swámi* pagoda, which is still in use. This would be legible throughout, were it not that a wall, which projects from the rock, cuts off a considerable portion of each line; on this account I did not consider it worth while to take a copy. From what remains visible, it is certain that the inscription records a grant to the *Varáha Swámi* pagoda of a quantity of land, the boundaries of which are

very minutely defined, both as respects the property of others, and the cardinal points. The act of donation is attested by numerous witnesses, and the name of the donor is also mentioned. A perfect copy of this inscription might easily be made, if the wall which I have noticed were removed; and as the date might possibly thus be ascertained, I would suggest that the Madras Literary Society be recommended to take measures for effecting this object. In order to facilitate the task of decyphering this and similar records, I have drawn out an alphabet (see *Pl. 13*) from a careful collation of several ancient Tamil inscriptions.\*

As it seems probable, from a passage in another ancient inscription hereafter noticed, that Mahámalaipur was a *S'iva-S'thala*, I am inclined to consider the *Varáha Swámi* pagoda as quite distinct, and probably of a different era from the antiquities, properly so called, which belong to this place. The difference of language in the inscription, and the circumstance that the pagoda is a built structure projecting from the face of the rock,

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\* The changes which time has produced are in some letters very great; and where characters are so simple as those of the Tamil language, even slight alterations in form give rise to perplexity. I may adduce, as an example, the letter *ca*, the most ancient form of which was a Latin cross †. In the course of time a top was added to the left side, and the cross bar was curved thus †̣. The next alteration was in the addition of a perpendicular line falling from the left extremity of the top †̣̣. The top was then extended to the right †̣̣̣, and by prolonging the extremities of the curved line, the modern letter †̣̣̣̣ has at length been formed, or in a still more complicated manner as in the Grantha thus †̣̣̣̣̣. In its modern form †̣̣̣̣̣ it might easily be confounded with the †̣̣̣̣̣̣ which, though it now has a tail, was anciently written without one, thus †̣̣̣̣̣̣. Other examples might be given, but they suggest themselves on an inspection of the alphabet itself.

I cannot touch on the subject of ancient Tamil characters without remarking, that their extreme simplicity seems one among many circumstances, which indicate that the language is of very high antiquity. The Sanscrit of the South of India is written in characters (the Grant'ha) derived from the Tamil, but they are much more complicated, and therefore probably posterior in point of antiquity. The peculiar structure of the Tamil language, wholly dissimilar from the Sanscrit, its deficiency in aspirated consonants, its possession of letters and sounds not found in Sanscrit, its division into dialects, one of which contains but few words of Sanscrit derivation; and lastly, its locality at the southern extremity of India, would seem likewise to indicate an independent origin, and one of at least equal antiquity with the Sanscrit itself; but this is a subject foreign to that now under consideration, and deserving a more lengthened discussion than the limits of a note will allow.

and not an excavation, increase the probability of this conclusion. It is not unlikely, however, that there may exist in the sanctuary a subordinate sculpture representing the *Varáha Avatára*, like that of CRĪSHN'A, and the *Gopálas* in the *Crīshn'a Man'd'apam*, and of equally ancient date, and that a roof and walls may have been thrown out from this rock, and a temple thus formed. The Brahmans on the spot did not permit me to enter the sanctuary to ascertain this point.

Throughout this Tamil inscription the place is called *Mahámalaipur*, which signifies the city of the great mountain, evidently with reference to the rocky eminence in the vicinity. This indeed cannot be called a great mountain on account of its size : but the word *Mahá* may refer to greatness of sanctity, or renown, with equal propriety.

To designate the village *Mahá-Bali-puram*, the native name at the present day, is therefore an error, which has led to the assumption that this was the capital of that renowned giant MAHÁ BALI, whose kingdom, if it ever actually existed, was on the western coast of India, where he is still honoured by an annual festival.

A second kind of character found at *Mahámalaipur* is in a small monolithic pagoda,\* now dedicated to GÁNÉS'A,† and situated on the north side of the hill. It is contained in an inscription (see *Pl. 14*) of considerable length, but is so faintly cut, and on such rough granite, that the *fac-simile* which I have furnished, however imperfect, cost me several days' labour to trace.‡ One of the Jain Bráhmans, in the employ of Col. Mac-

\* Mrs. Graham gives an engraving of this small pagoda, which she says is called the *Teer of Arjun*, and she explains the word *Teer* (properly *Tér*), to mean a place of religious retirement. The explanation is erroneous, as the word *Tér* signifies, in Tamil, a car or sacred vehicle, corresponding with the Sanscrit *Rat'ha*.

† When Mr. Goldingham wrote his account, this pagoda contained a *lingam* (see his first paragraph), so that it has passed from the *Sáivas* into the possession of the *Vaishnavas* since that period. Brahman families of both sects reside on the spot.

‡ In this character there are two forms of affix for long *a*, used indifferently as convenience may suggest. Thus, in the first stanza, we find the syllable (का) *cá* in the word *cáran'am* (कारणं) made thus कः ; while in the eighth stanza the same syllable in the word *cáma* काम is made thus कः

The letters *p* (प), and *s* (स) seem similar in form ; but perhaps some slight difference may

kenzie, had such a knowledge of ancient characters somewhat similar to this, that on visiting the spot with me, he succeeded in decyphering a great part of this inscription, the language of which is Sanscrit. The following is a translation of the ten *slocús* which were intelligible, while about two verses at the end were left undecyphered.

1. May the cause of creation, existence and destruction, which is itself without cause, the destroyer of *Manmadan* (desire), be propitious to the desires of the world.
2. May he who is united with *UMA*, of many kinds of illusion, without quality, the destroyer of evil dispositions, of incorruptible wealth, the Lord of *CUBERAN*, be counted excellent.
3. May that deity (*SÍVA*) protect us all, who is the seat of prosperity, and by whose means *CAILÁSA* disappeared and descended to *Pátála*, yielding by its weight, which he caused on account of its being with (supported by) the ten-faced (*RÁVAN'AN*.)
4. May he who bears *SÍVA* in his mind engrossed by devotion, and the earth on his shoulders, with as much ease as if it were an ornament, long prevail.
5. By that king of satisfied wishes, with crowds of conquered enemies, who is known by the name of *JAYARANA STHAMBHA*, this building was made.
6. May that fear-inspiring, good-giving, desire-destroying *SÍVA*, to whom the earth, space, the moon, fire, the sun, &c. are a body, be victorious.
7. The good-faced among nations (the beauty of the world) sprung from a mother bringing forth heroes, remains without doubt in a place of lotuses, full of sacred waters, and is adorned with all sorts of precious stones.
- 8 and 9. *SÍVA*, the beautiful, sits in the broad lake *S'iras*, which teems with (literally is a mine of) lotuses resembling variegated gems, and is full of water for sprinkling the fortunate and much-loved *KÁMARÁJA*,

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have escaped my observation. In modern Grantha, an inflection in the middle of the character makes the difference between *s* and *p*, thus  $\text{ॐ}$  ॐ. So also in the ancient character, the inflection may have been greater in the *s* than in the *p*, thus  $\text{ॐ}$  and  $\text{ॐ}$ ; but I have not upon this supposition felt authorized to depart from the copy which I made on the spot.

who puts down the pride of his enemies, who is the source (receptacle) of glory, and is earnest in worshipping S'IVA.

10. He (KÁMARÁJA) who dwells on the heads of kings, caused this temple of SIVA, which resembles the temple on *Cailása*, to be erected for the happiness of the earth.

I have lately received from Madras two ancient inscriptions purporting to be from the neighbourhood of *Mahámalaipur*, and two also have been kindly furnished me by Col. De Havilland. Of these four, two appear to be identical, which reduces the number to three. Their precise localities I have not the means of knowing, with the exception of one, entitled by Col. De Havilland, "Sanskrit inscription engraven on the north side of the verandah of a pagoda excavated out of the solid granite, two miles north of Mahábalipuram." All these inscriptions differ in character from each other, but agree precisely in matter; and it is remarkable that the *slocas* of which they are composed are, with the exception of the last, contained, though in different order, in the inscription copied by me from the wall of the *Gánés'a* pagoda and of which a translation has just been furnished. To state this more in detail, my inscription, which, it is to be observed, is in a character differing again from any of the rest, consists of ten *slocas* decyphered, besides as much as would probably make two *slocas* more remaining undecyphered. The other inscriptions consist of five *slocas* only, with some undecyphered portions, with which I have not thought it worth while to encumber the plate; the first four being in the metre called *anushtubh*, the last in a variety of the metre called *vaitálíya*.

The first three *slocas* in my inscription are not found in the others; my fourth *sloca* is the same as theirs. The fifth, sixth, and seventh *slocas* of my inscription are wanting in the others. My eighth and ninth *slocas* are their first and second, and my tenth is their third. Their fifth *sloca* I have ascertained, after a very careful comparison, to be quite different from the remaining undecyphered portion of my inscription. Its translation is as follows: "ATIRAN'ACHANDA (he who in battle is very furious), Lord of Kings, built this place called *Atiran'achandésvara*. May SIVA, the beloved, accompanied by the daughter (PÁRVATÍ) of the snowy mountain, by CÁRTICÉYA, and their suite of deities, be present in it for ever."

These inscriptions are peculiarly valuable, as giving us at once four different kinds of Sanscrit writing, whereof two (*Pl. 14* and *Pl. 15, No. 1.*)

are, in my opinion, ancient forms of the *Grantha*, or that character in which Sanscrit is invariably written in the South of India, and in which alone I was able to procure books for study at Madras. The other two will probably be considered as species of ancient *Dévanágari*. (See *Pl.* 15, *No.* 2 and 3.)

This variety of character, with identity of matter, leads me to think it probable that the inscription itself was a kind of general proclamation sculptured in different places, and modified, as in my inscription, to render it applicable to local circumstances. Whether it will throw light upon the history of *Mahámalaipur*, containing as it does the name of the sovereign who founded the temples to which it has been affixed, is a question which I must leave to be examined by those who have studied the ancient dynasties of the South of India.

A third kind of character at *Mahámalaipur*, or a sixth kind, if we reckon those received from Madras and from Col. De Havilland, is to be found in the inscriptions over the *basso-relievo* figures which ornament the monolithic pogodas already mentioned as situated to the southward of the village, and of which several are represented in *Plate* 16. Neither the *Jain* Brahman employed by Col. Mackenzie, nor any other native of India who had seen these inscriptions, was able to decypher them, or to offer any conjecture as to the language in which they were written; and even the learned Mr. Ellis, after repeated visits to this place, was equally unsuccessful in his endeavours. Mrs. Graham, indeed, states that Col. Mackenzie had found a Brahman who read the character so as to pronounce the sounds, but did not understand the language they express. Whether any person did actually thus impose on that gentleman, or whether Mrs. Graham has confounded these inscriptions with the last, I cannot determine, but it is quite certain that, if any person had been able to decypher the character, he would, without any difficulty, have discovered the language to be Sanscrit. It was by assuming this to be the case, that I succeeded in decyphering these inscriptions.\*

I beg now to lay them before the Society, together with a transcript in *Dévanágari*, and a translation. (See *Plate* 17.)

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\* There is one instance, as will be seen on a reference to *Plate* 17, in which the characters are of the same kind as those in the inscription of the *Gánés'á* Pagoda, a proof that both were in use at the same period. It is probable therefore that one was the round, and the other the square form, analogous to the two varieties of *Páli* and *Ariyam*.

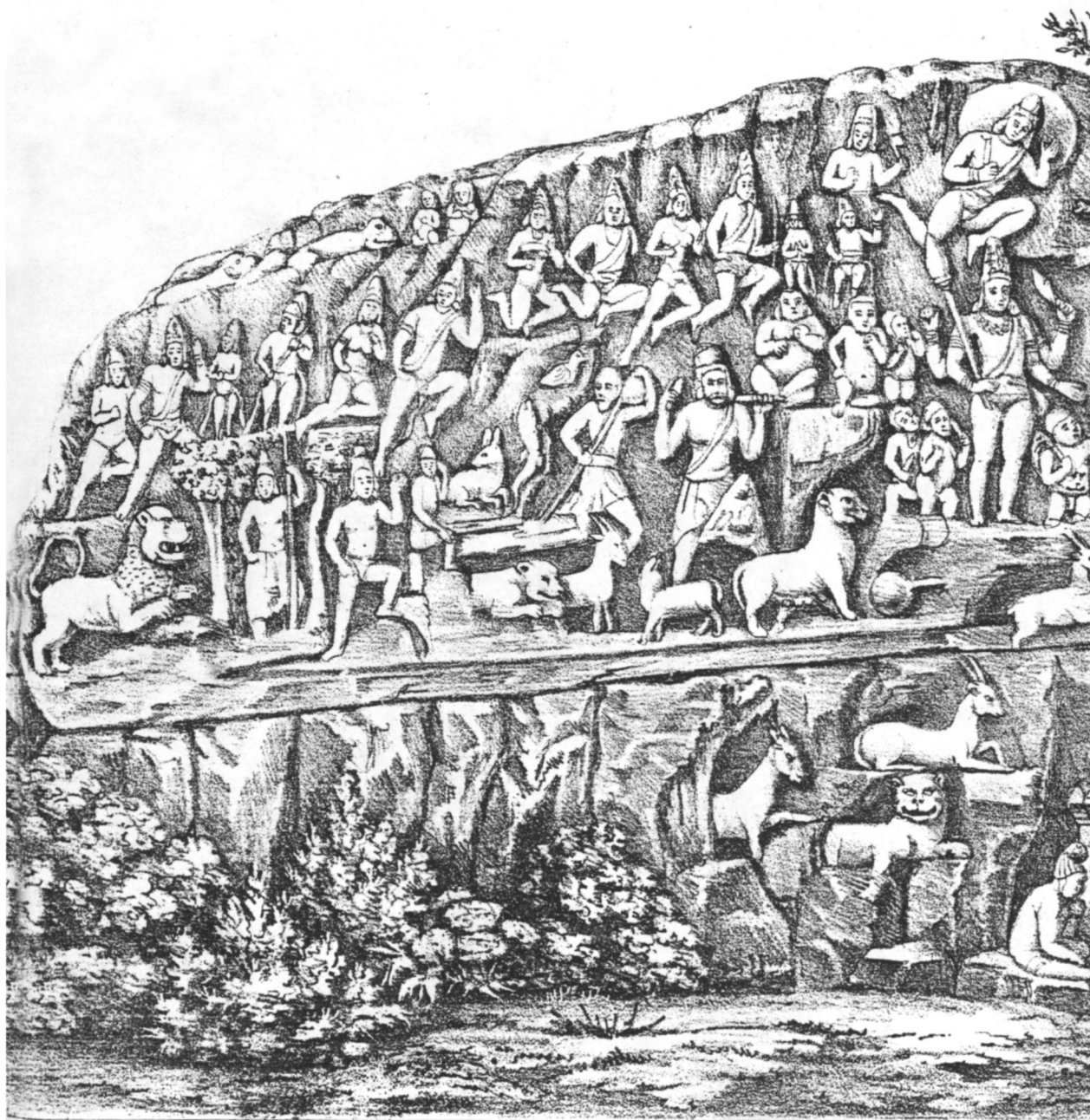


It is to be regretted that these inscriptions, instead of containing general information respecting the origin or date of the sculptures, are merely epithets applicable to the figures over which they are placed. At the same time we should remember that their brevity and position, having led to the assumption that they were names of deities, thus rendered the task of decyphering them somewhat less difficult. Unimportant as they are in themselves, a knowledge of them may lead to the acquirement of useful or curious information to be drawn from other sources, and I trust that the Society will indulgently consider the utility of this research, not so much with reference to the information actually obtained, as to its general subserviency to the purposes of history.

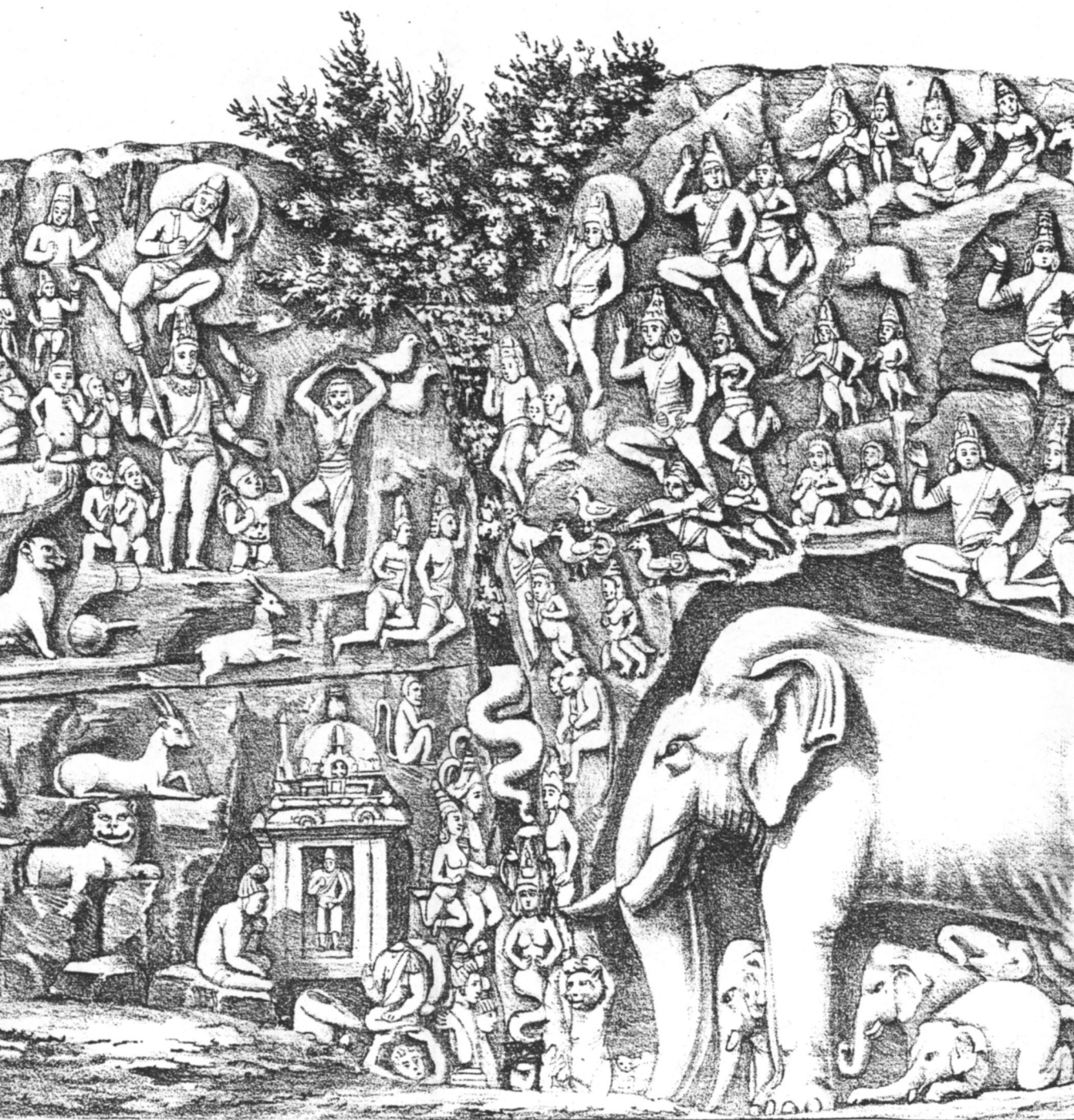
There are certainly no historical monuments in India more decidedly authentic than the copper and stone inscriptions found in such abundance in many parts of the country, and it is advancing one step to have determined that these, however different the characters in which they are sculptured from those in use at the present day, are all in the Sanscrit language, in which so little change has taken place in the lapse of ages, that, when once we have succeeded in the task of decyphering, all difficulty is at an end, and the record of a remote antiquity is placed intelligibly before us.

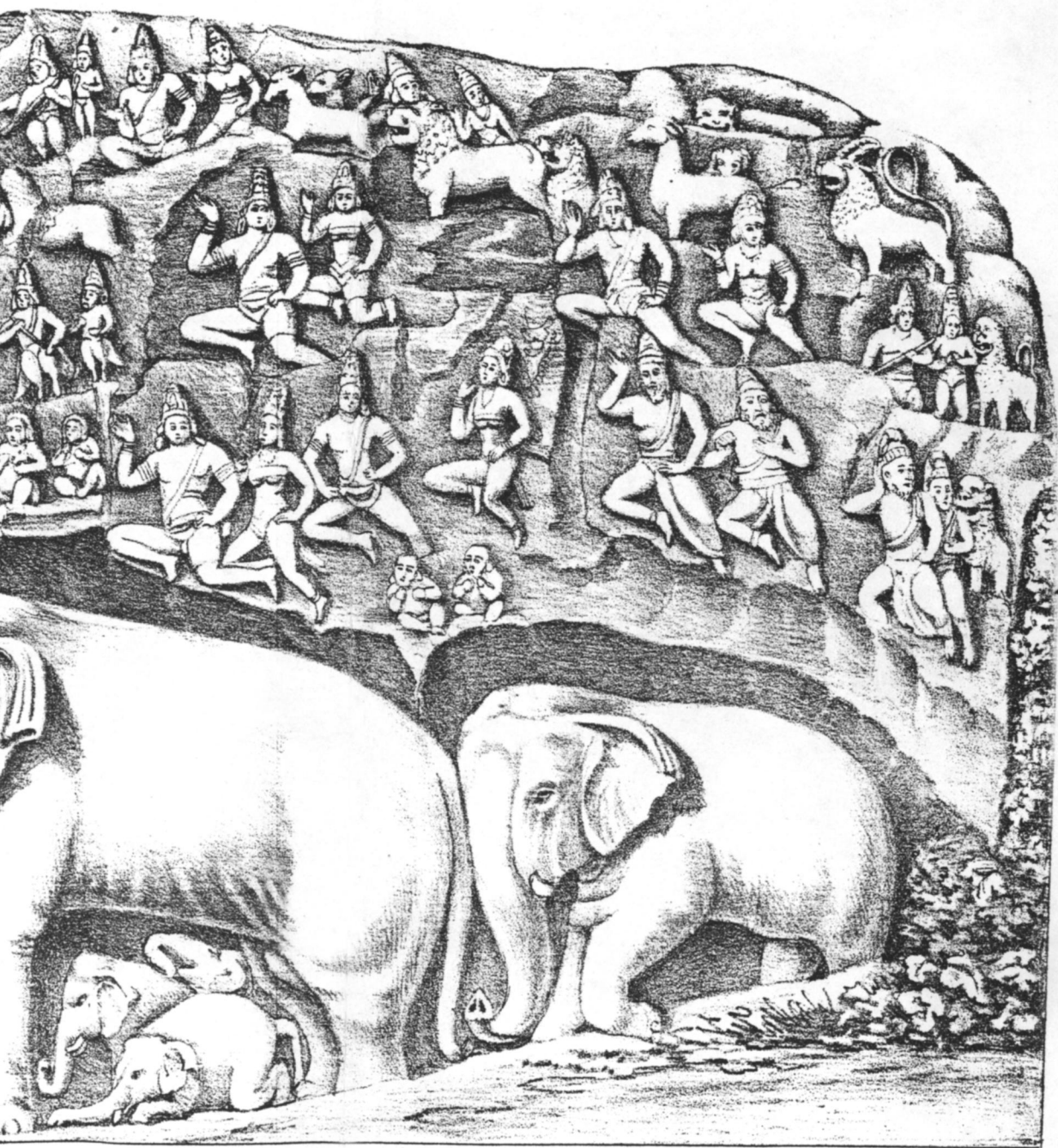
These inscriptions, and those at Kenerah in the island of Salsette, one of which, with the modern Sanscrit, and a translation, I laid before the Society on a late occasion, are perhaps the most ancient, at least the most dissimilar from characters at present in use, which I have met with; and I think myself therefore warranted in concluding that there are no inscriptions of Hindu origin to be found in India which may not, by attentive study, be decyphered, and by the assistance of learned natives, afterwards interpreted.

With a view to rendering the characters of these decyphered inscriptions generally applicable, I have added two tables (*Pl.* 18): the one containing all the characters found in the inscription in the *Gánés'a* Pagoda; the other, those met with over the *basso-relievo* figures on the *Rat'has*.

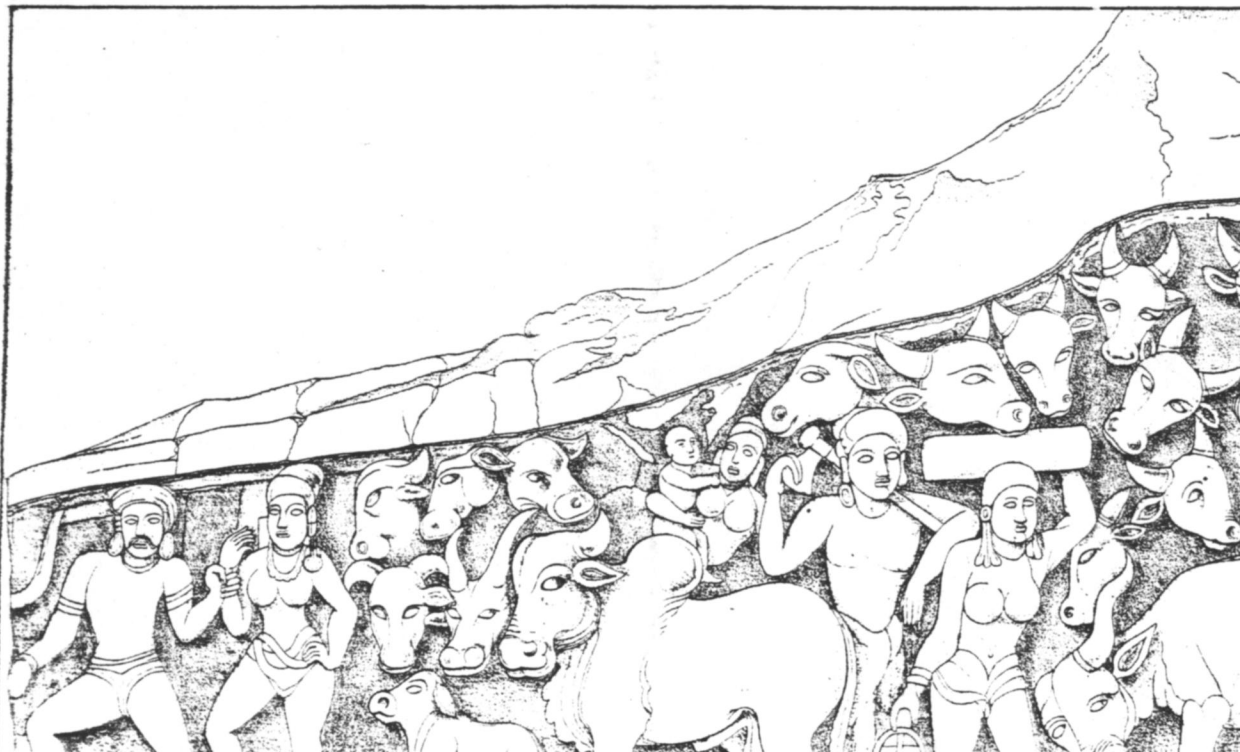


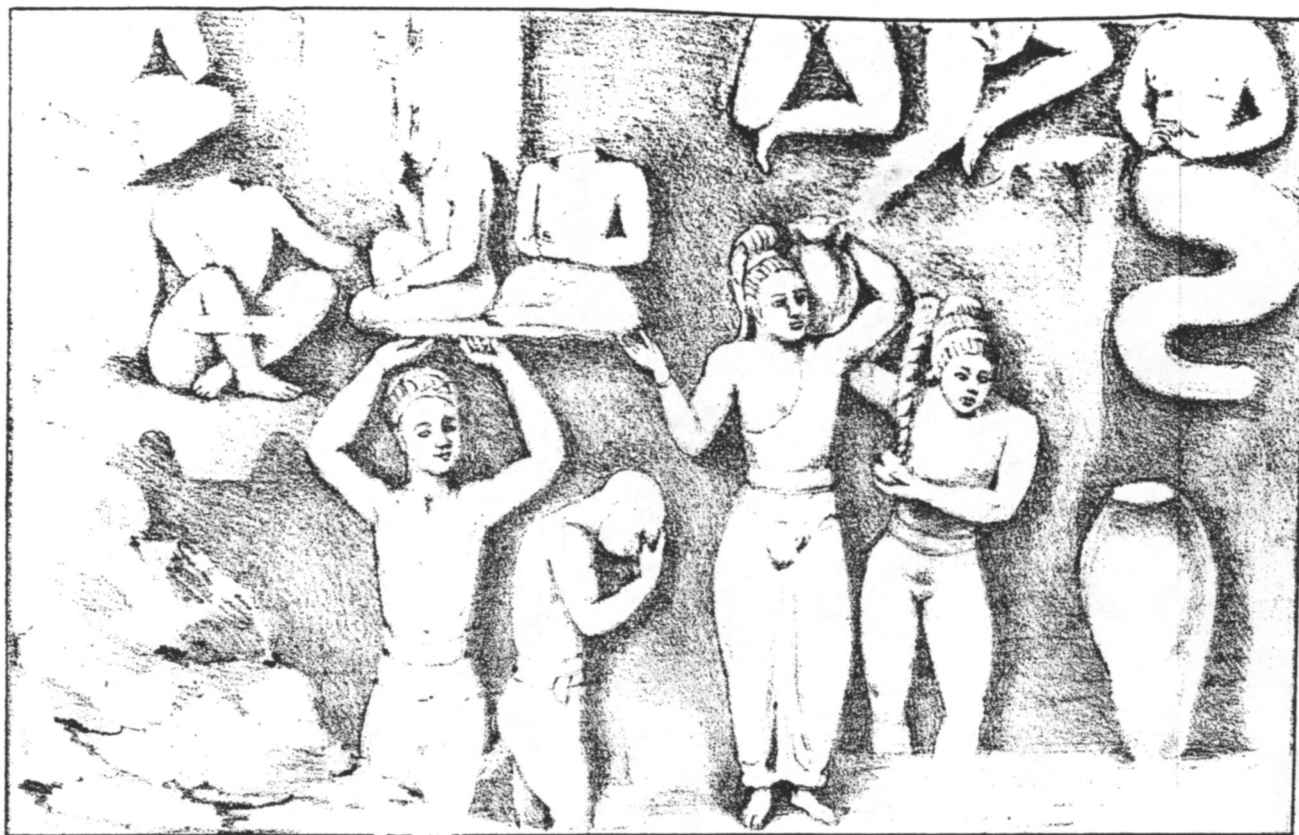
*Sculptures at Mahāmalaipur.*

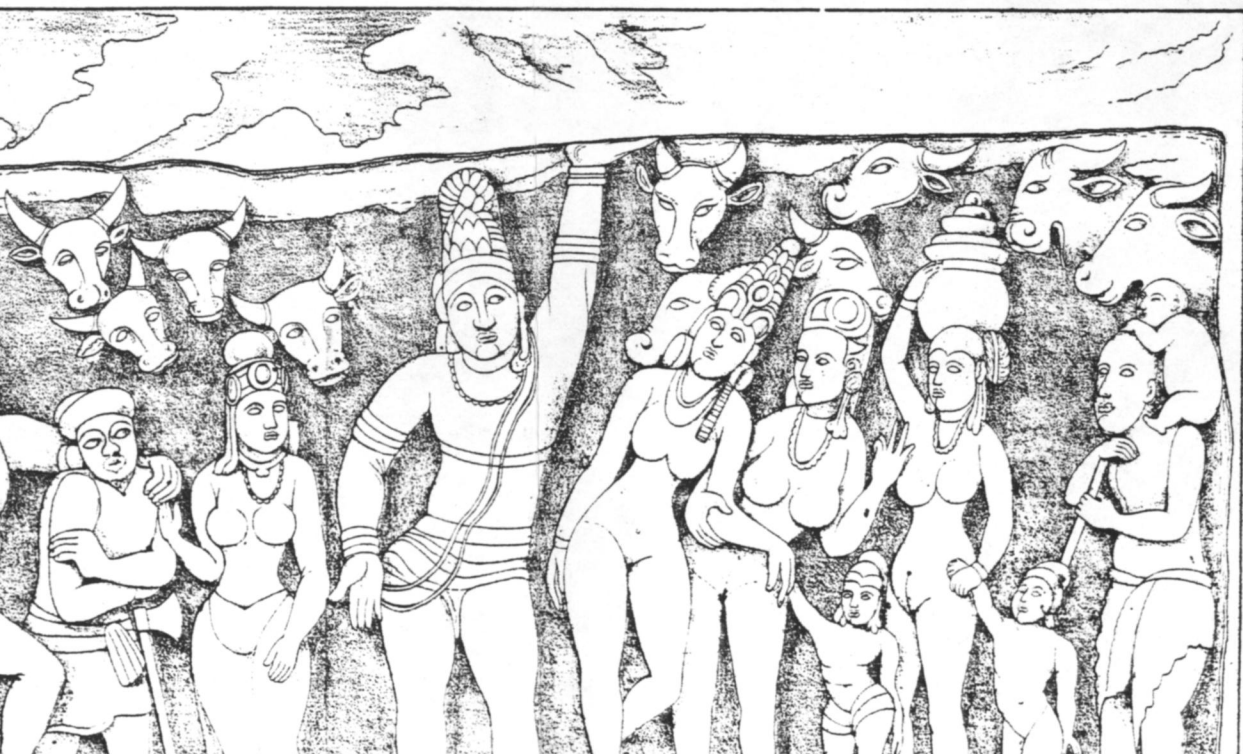


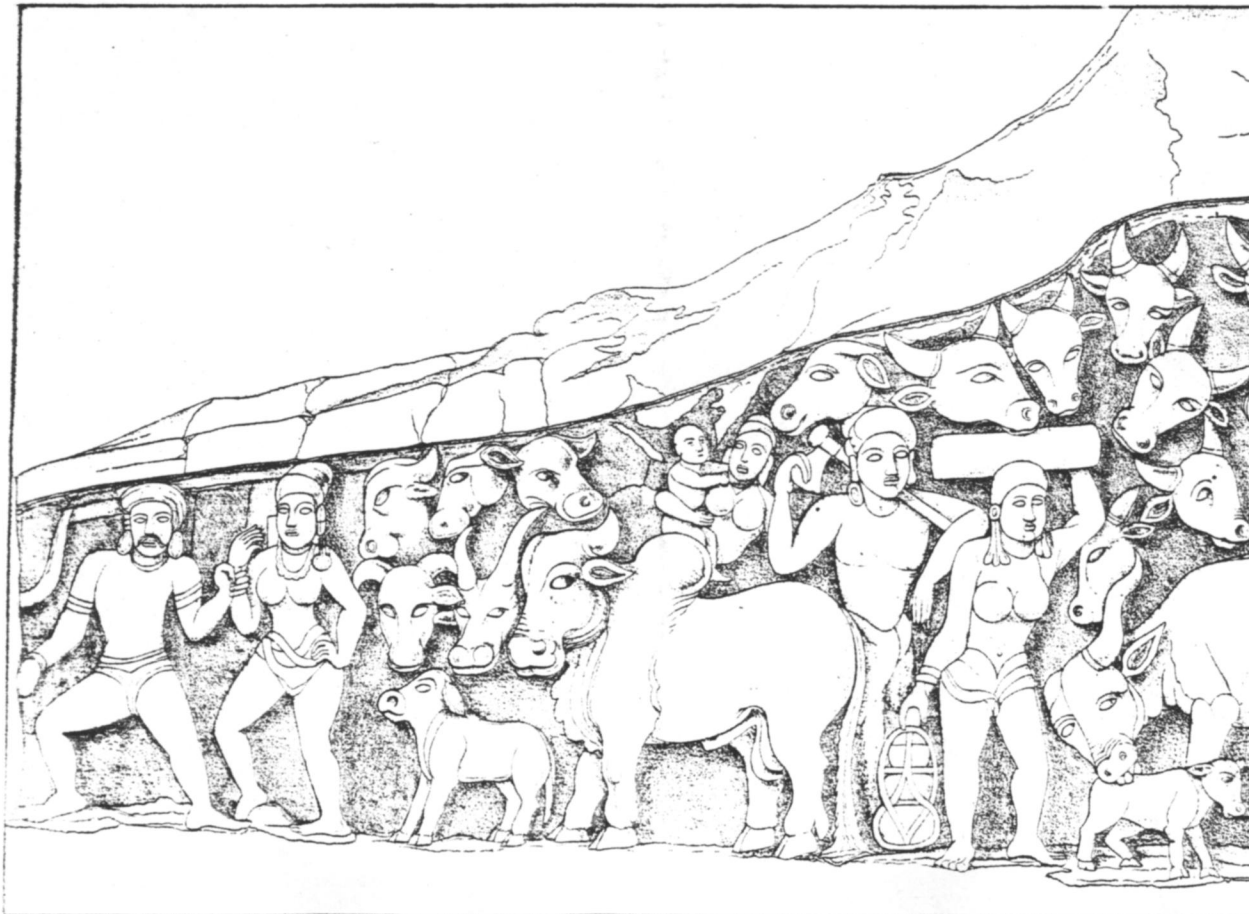




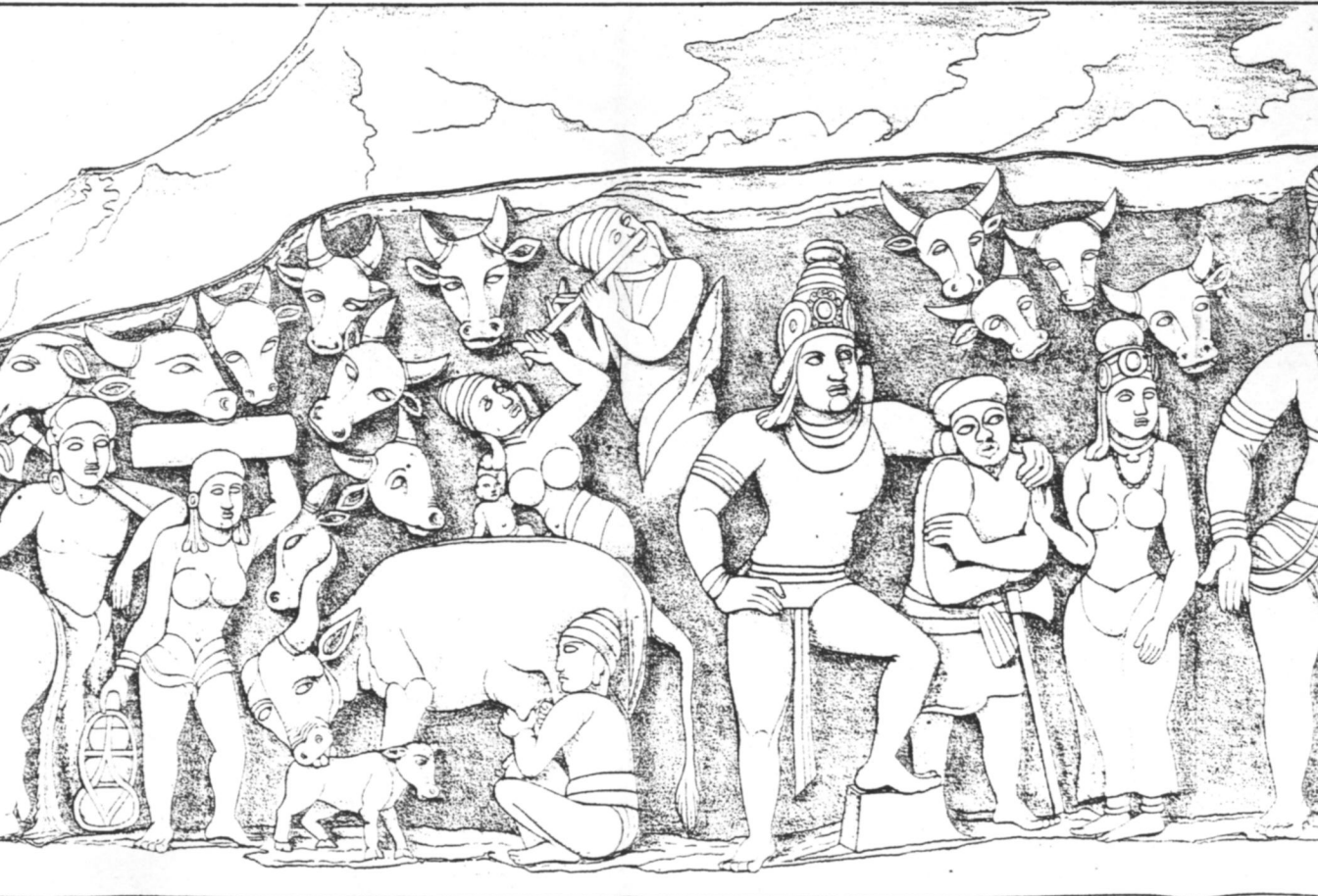










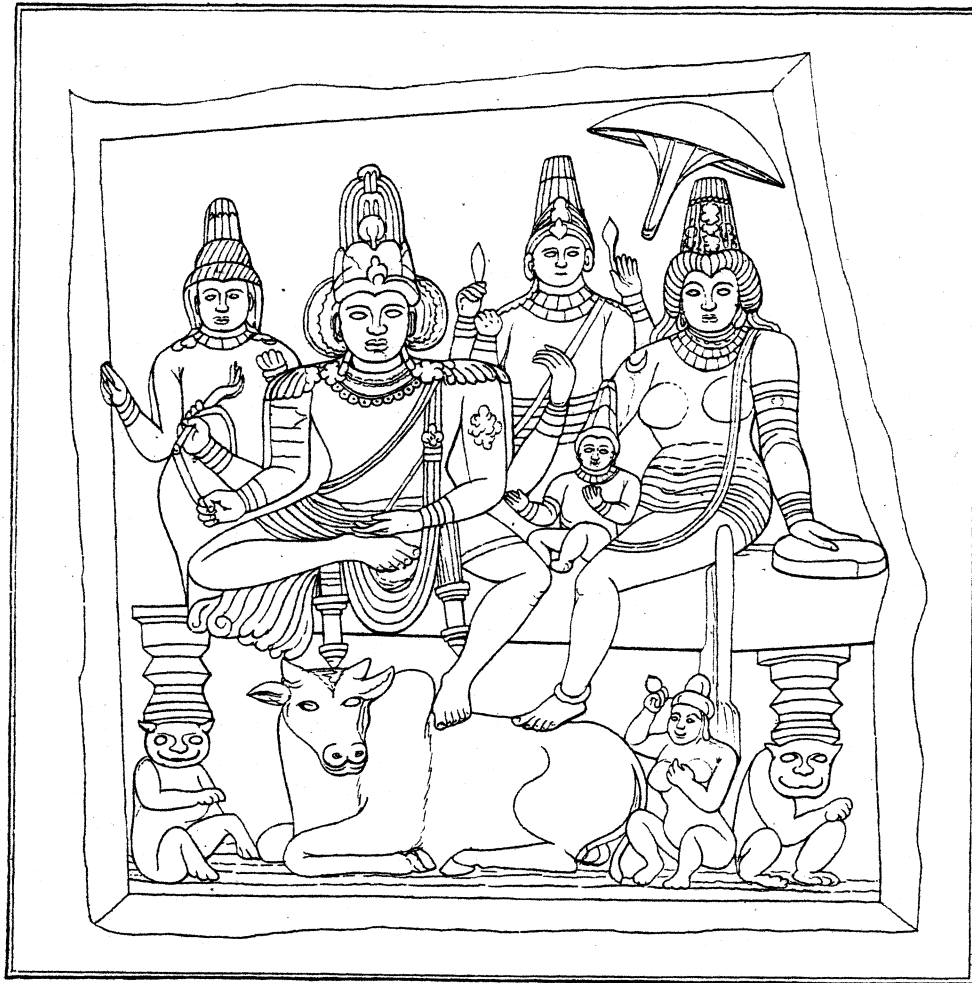




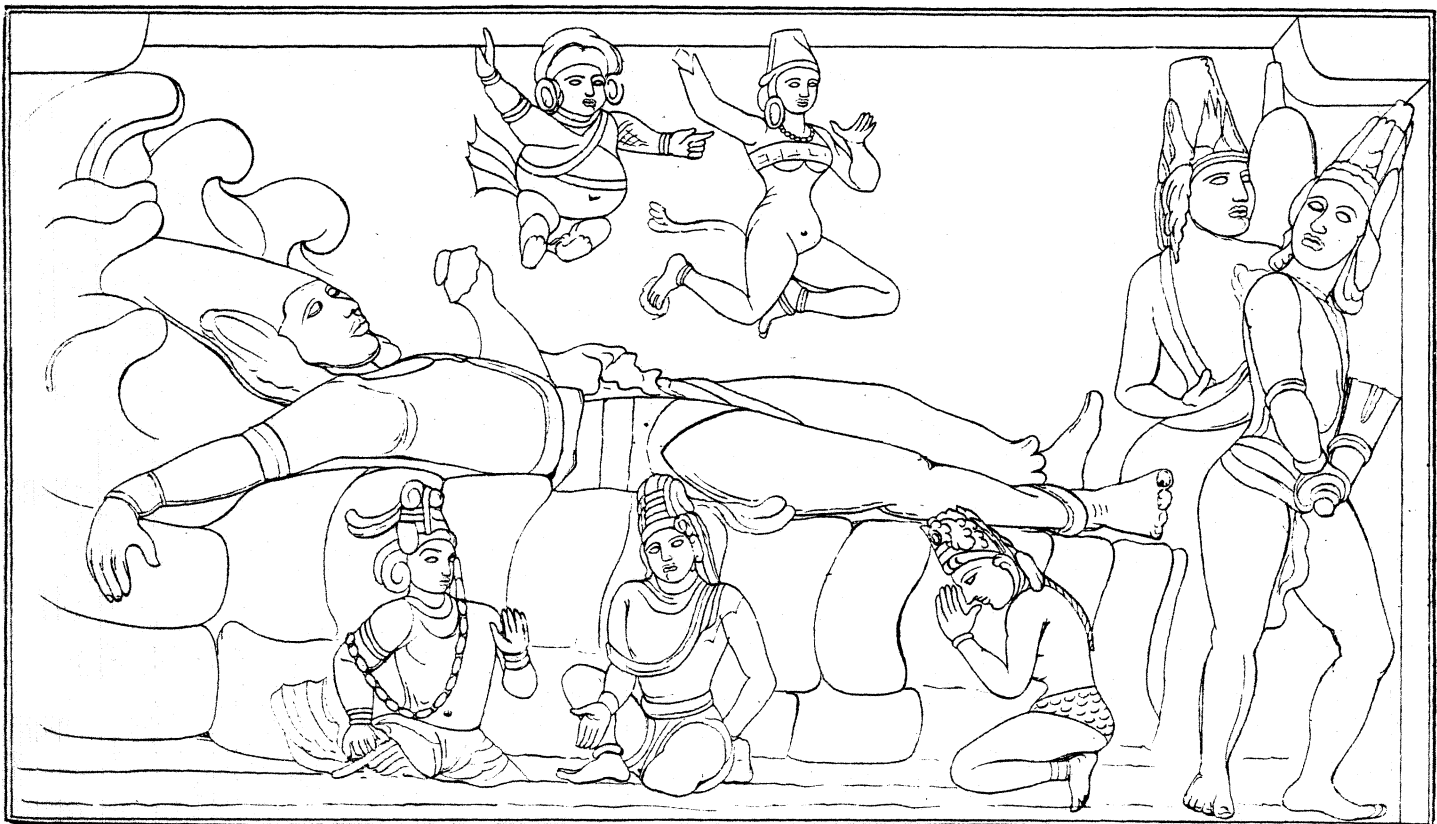
N.º 2.



*Nº 1.*



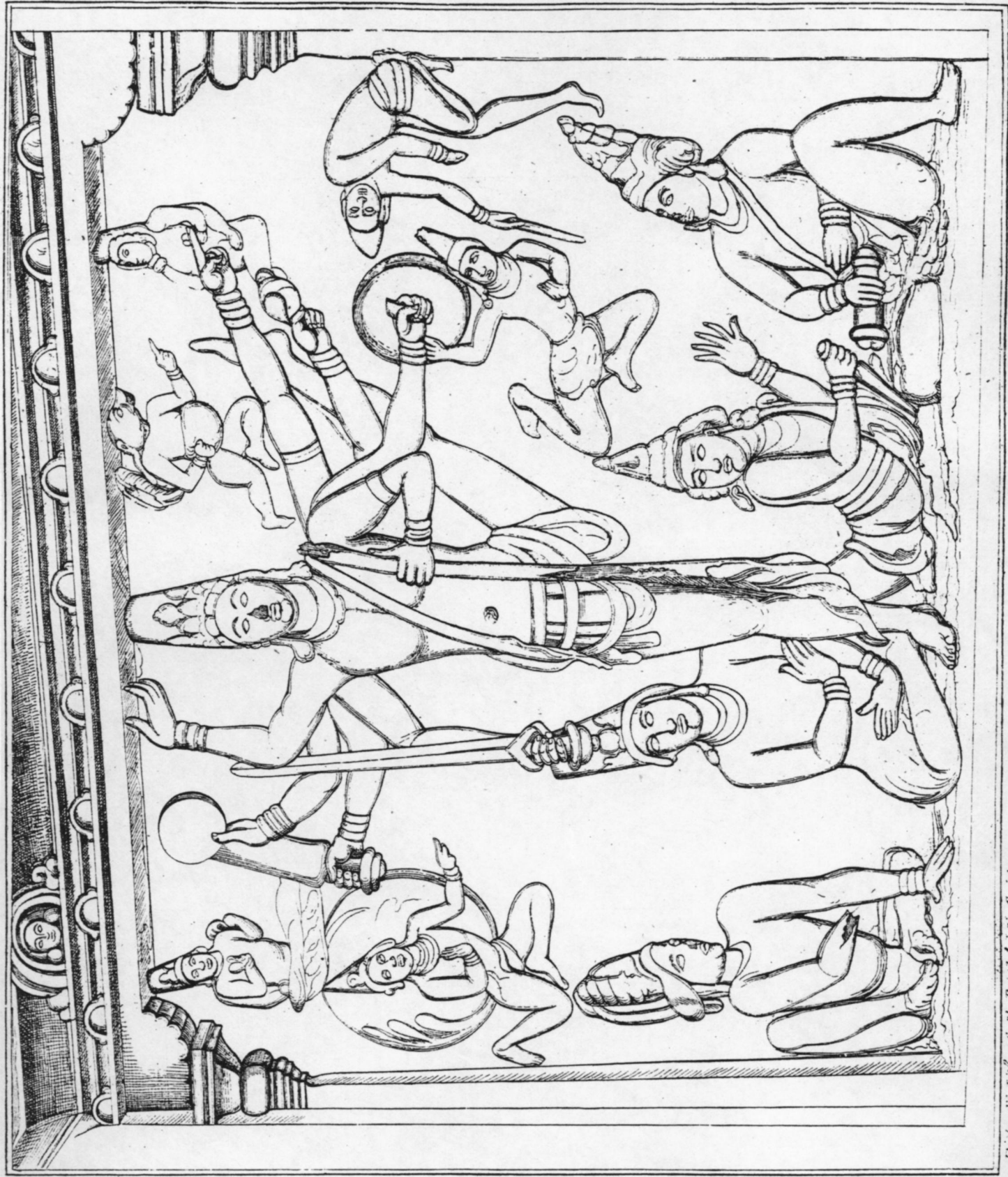
*Nº 2.*







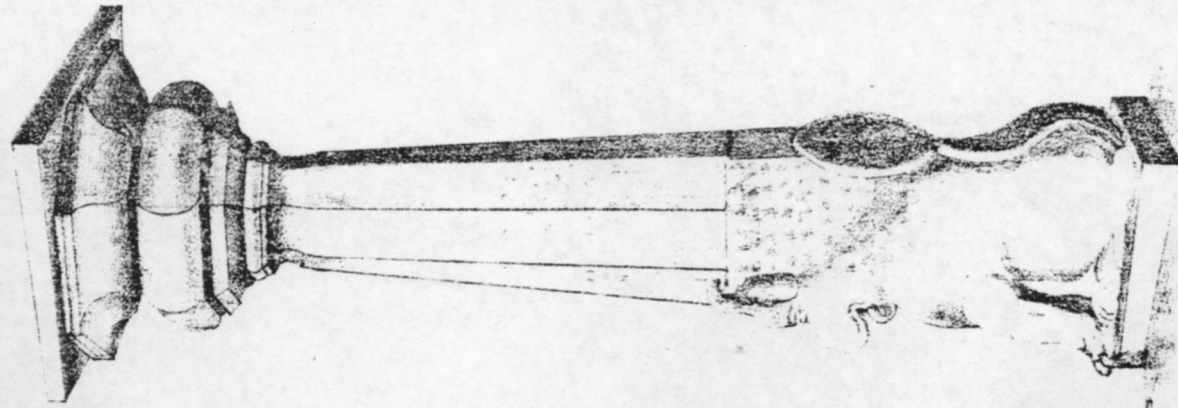




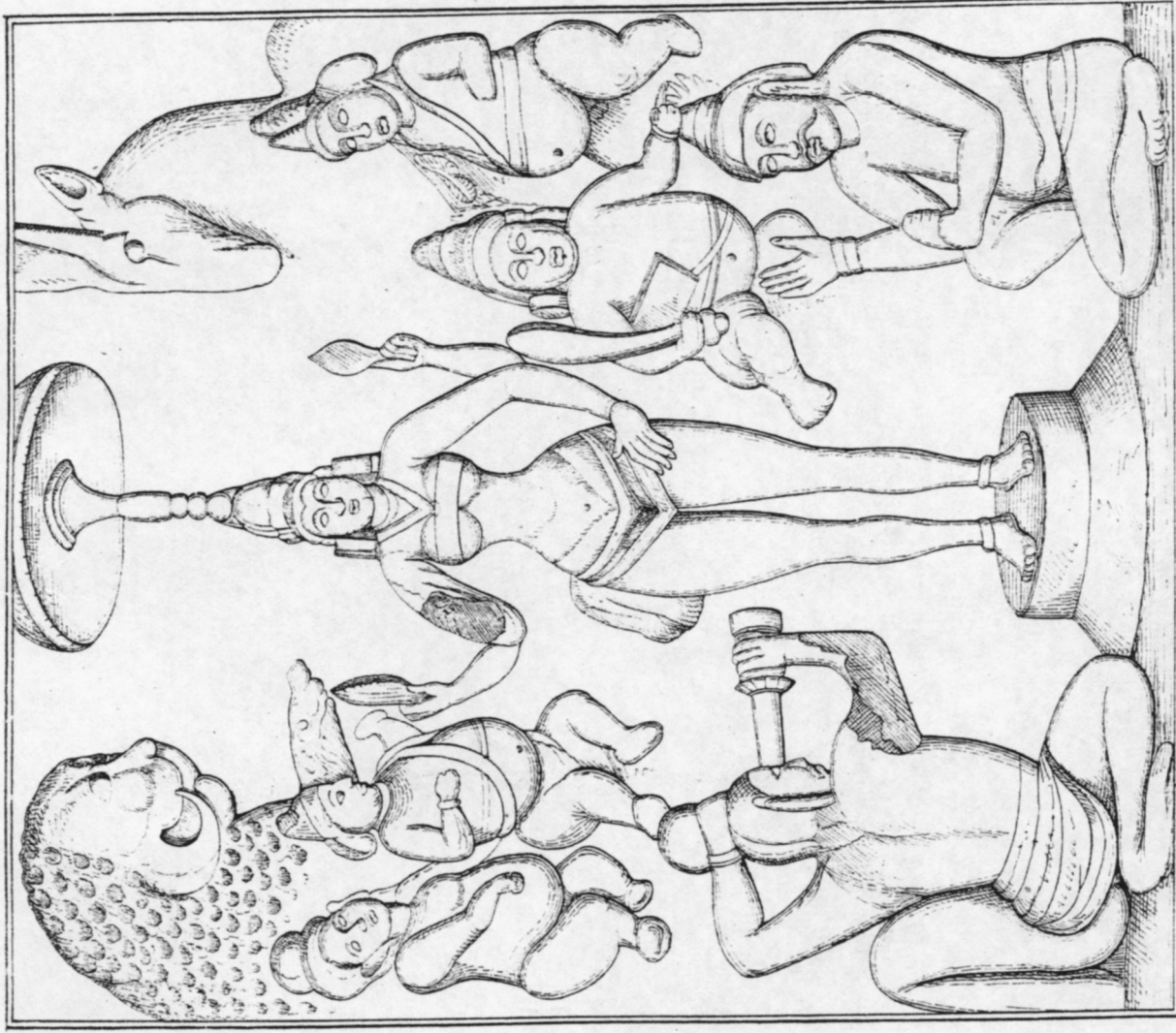
*Sculptures at Mahāmalaipur.*

*Pl. 7.*

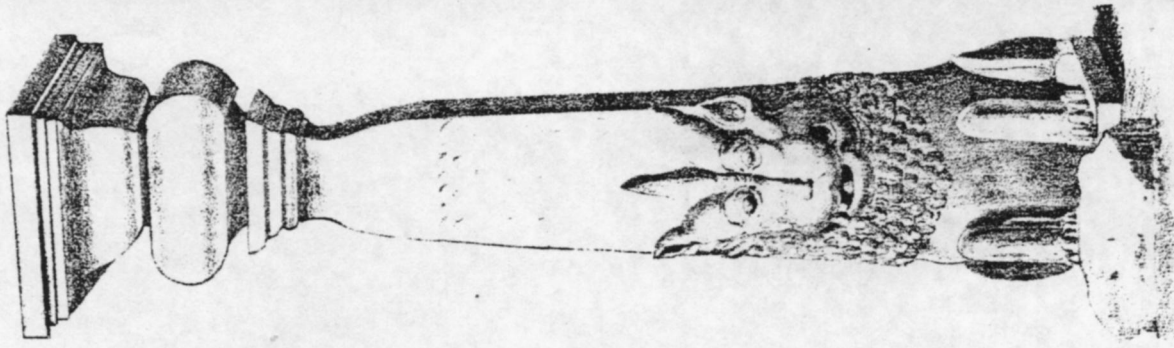
*N<sup>o</sup> 2.*



*N<sup>o</sup> 1.*



*N<sup>o</sup> 3.*



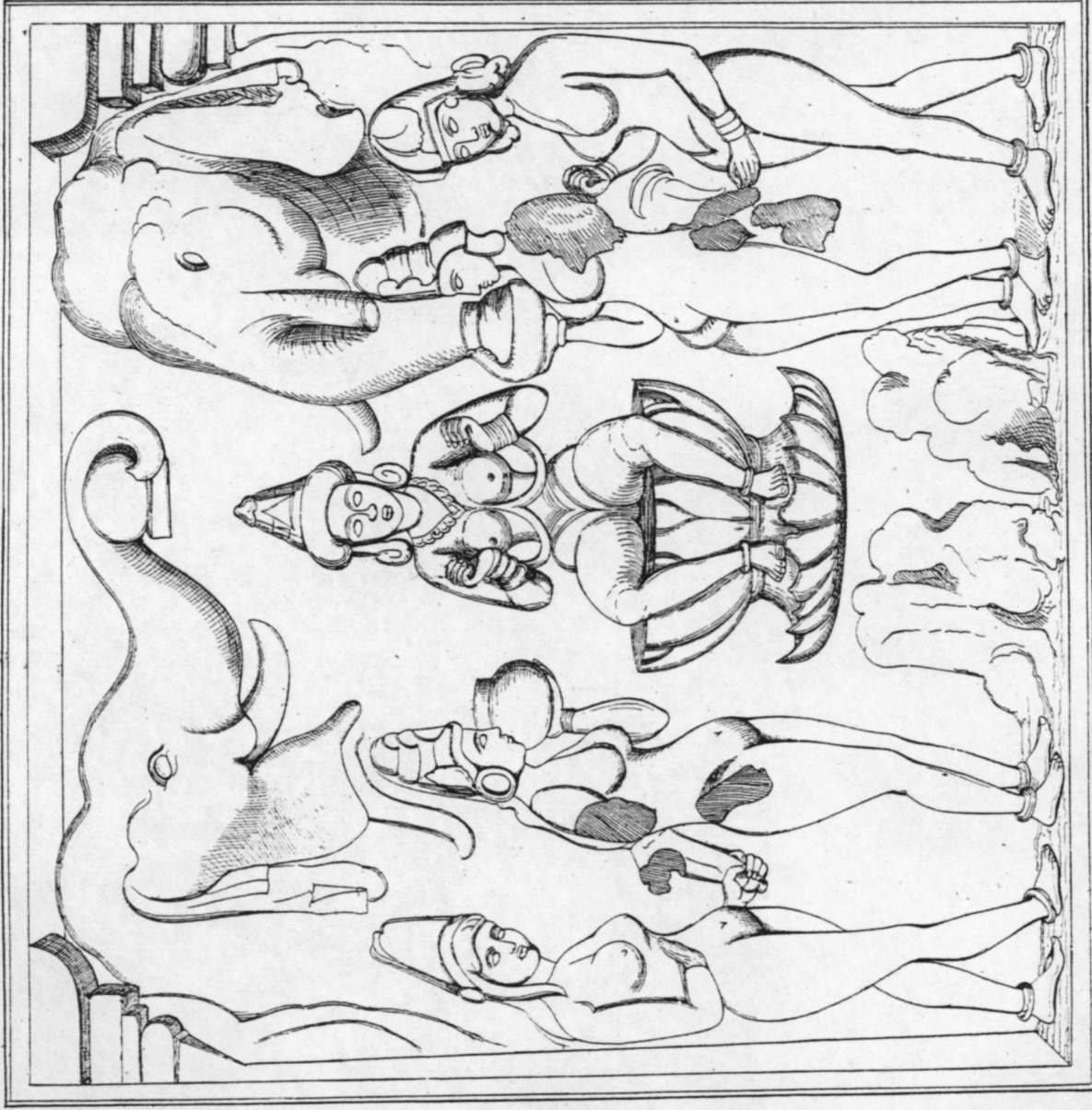
*Engraved by Lithog. for the Royal Asiatic Society.*



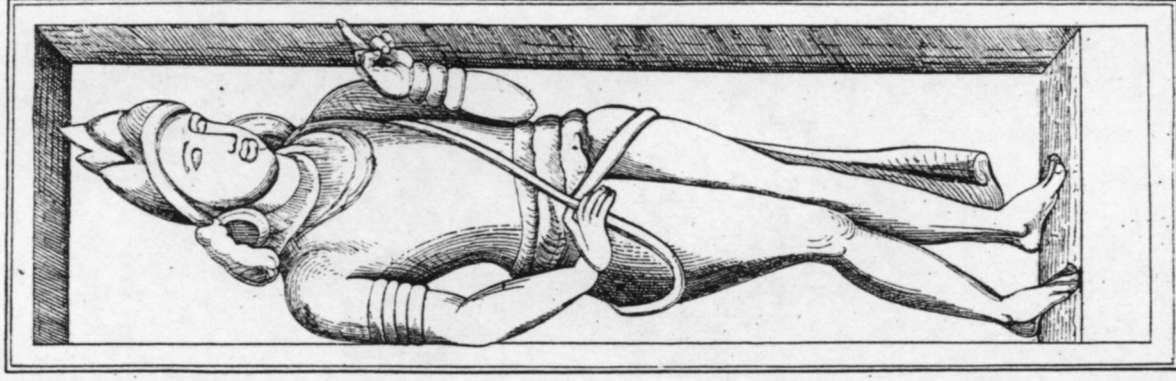
*Sculptures at Mahāmālayūpur.*

*Pl. 8.*

*N<sup>o</sup> 1.*



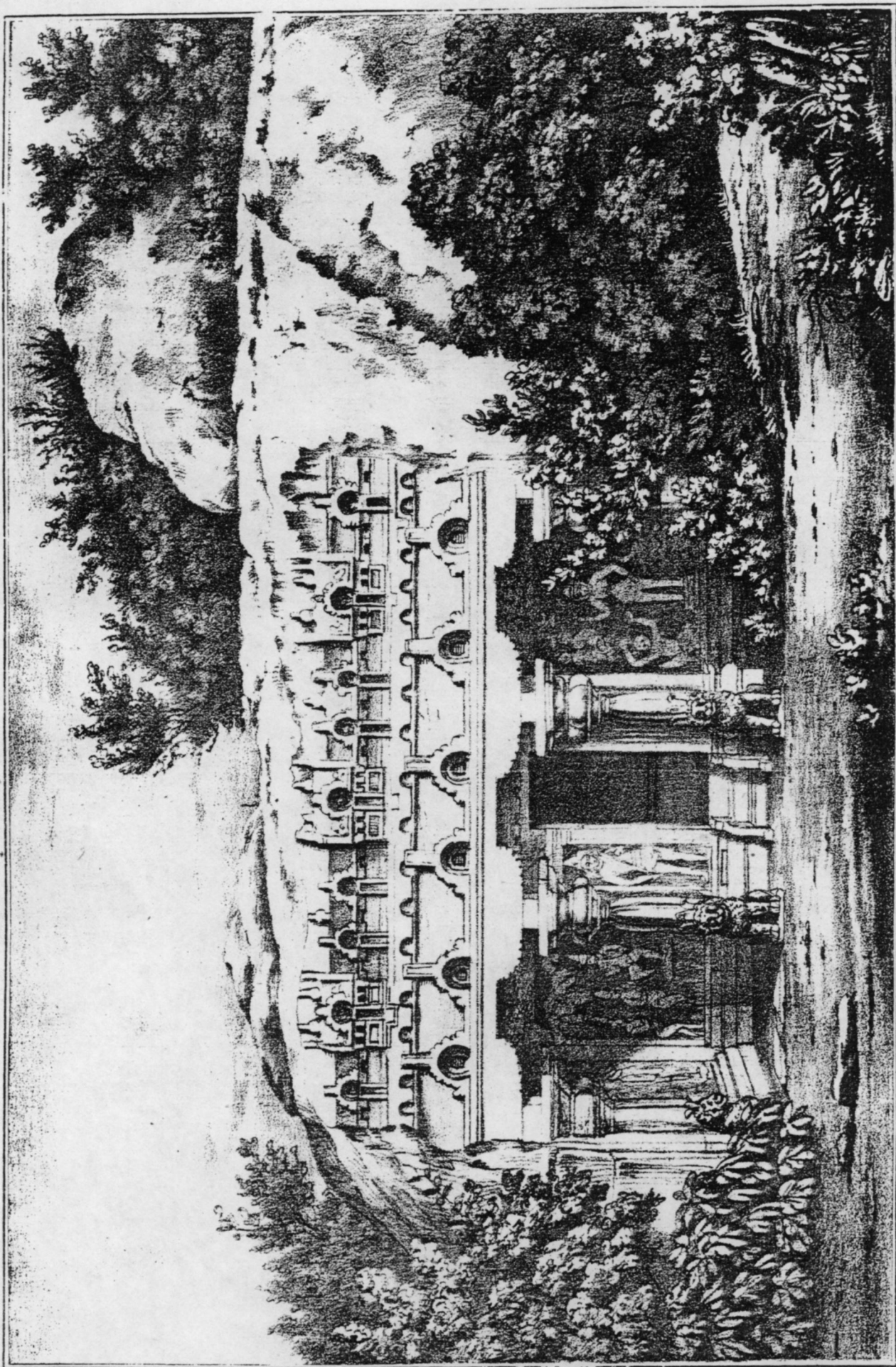
*N<sup>o</sup> 2.*





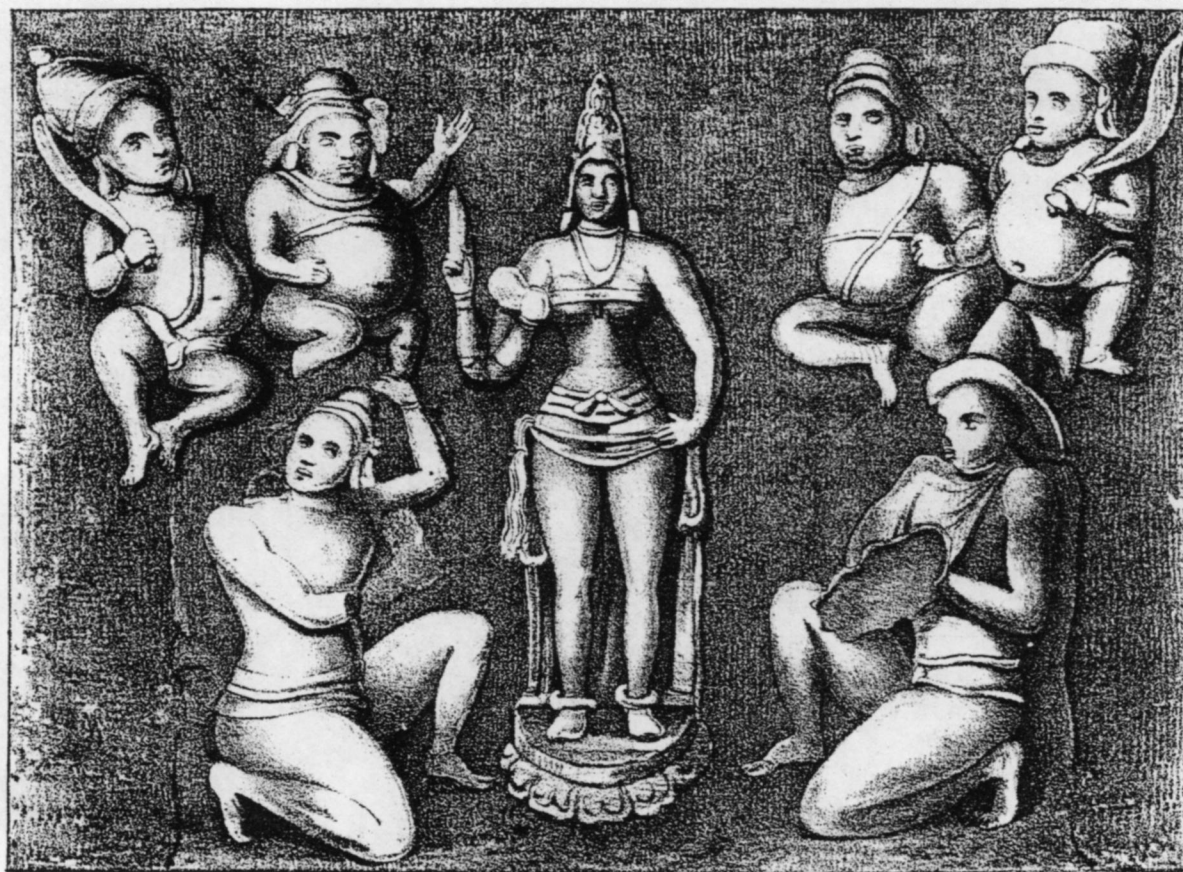
*Sculptures at Mahāmdāpur.*

*Pl. #9.*



*Engraved by J. G. Smith for the Royal Asiatic Society.*

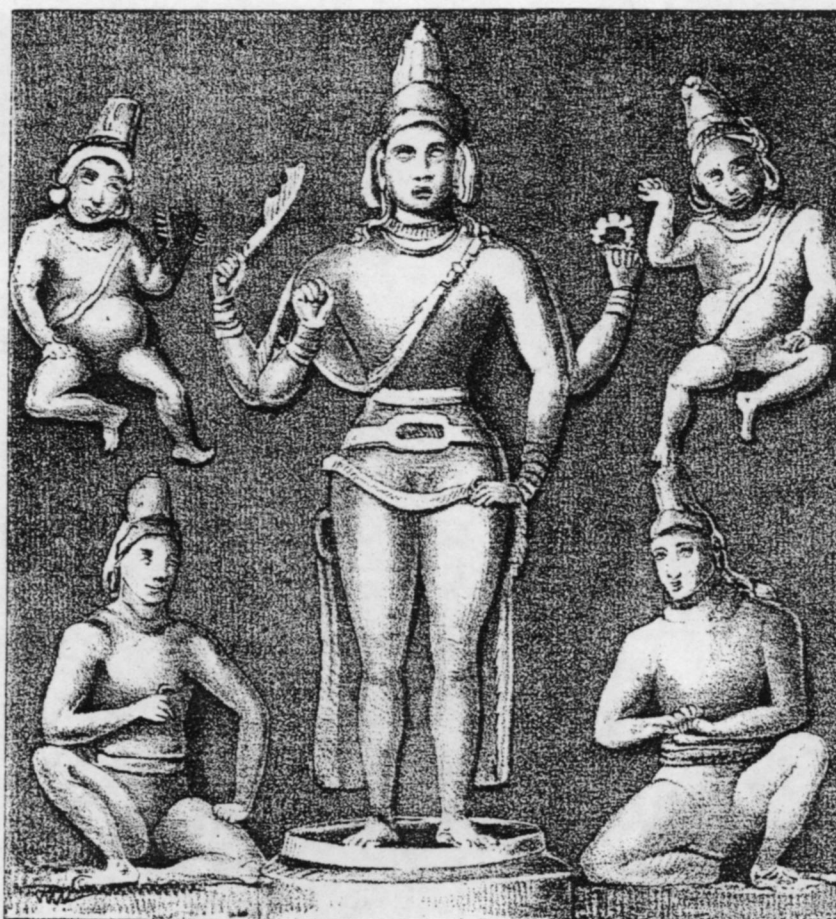
*N.º 1.*



*N.º 2.*

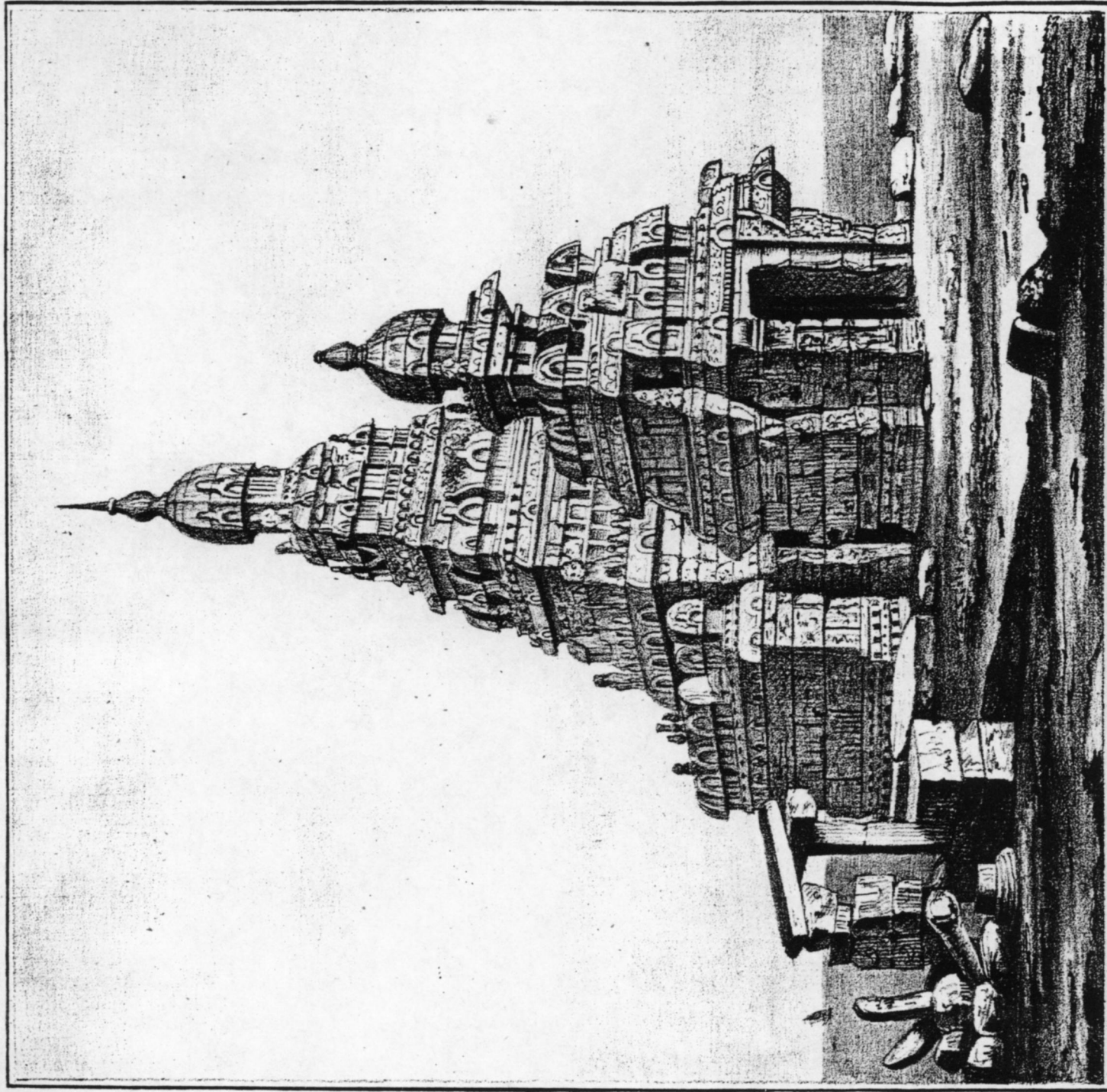
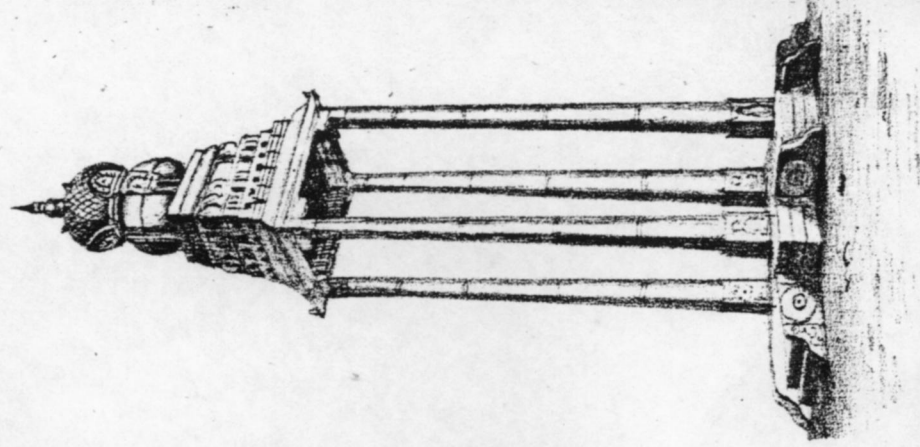


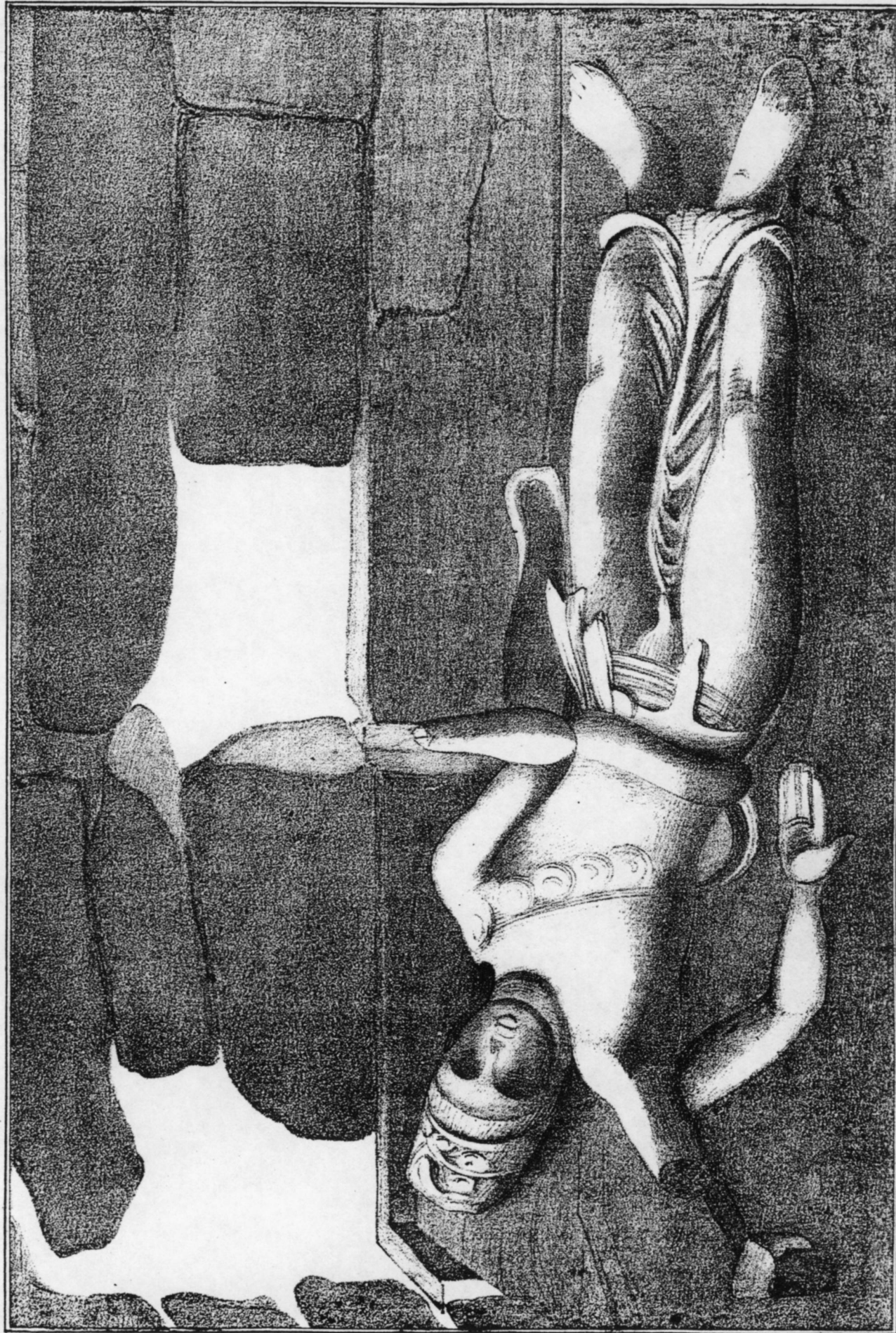
*N.º 3.*





T.º 1.





[illegible]



පසු පස් රිථ්ත් || අ || ඔයි ගා || නි : ශ්‍රවණ දූත දී ව

ಶ್ರೀಮದ್ರಾಮಾಯಣವು

[illegible]

ಸತ್ಯಪ್ರವೃತ್ತಿ ಏಕರೂಪತೆ ಪರಿಣಾಮದಿಂದಾಗಿ

ပြန်လည်ပို့ဆောင်ရန်အတွက်

ಜಂಘುಖ್ಯಪ್ರಾಣಃಪದಃಪದಃಕೃಷ್ಣಪ್ರಾಣಃಪದಃಪದಃ

[illegible]

ವಿಷಯ: ಕರ್ನಾಟಕದ ಸಾಹಿತ್ಯ ಮತ್ತು ಸಂಸ್ಕೃತಿಯ ಬಗ್ಗೆ

மாண்புமிகு கல்வி அமைச்சர்

ಃಘ್ರಪ್ಪಕ್ಕುಕ್ಕುಪಪ ಜಿರಾಗಿಕ್ಕದದ್ಧಃ ||

ಃಘ್ರಪ್ಪಕ್ಕುಕ್ಕುಪಪ ಜಿರಾಗಿಕ್ಕದದ್ಧಃ ||

ಃಘ್ರಪ್ಪಕ್ಕುಕ್ಕುಪಪ ಜಿರಾಗಿಕ್ಕದದ್ಧಃ ||

ಃಘ್ರಪ್ಪಕ್ಕುಕ್ಕುಪಪ ಜಿರಾಗಿಕ್ಕದದ್ಧಃ ||

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ಃಘ್ರಪ್ಪಕ್ಕುಕ್ಕುಪಪ ಜಿರಾಗಿಕ್ಕದದ್ಧಃ ||

ಃಘ್ರಪ್ಪಕ್ಕುಕ್ಕುಪಪ ಜಿರಾಗಿಕ್ಕದದ್ಧಃ ||

ಃಘ್ರಪ್ಪಕ್ಕುಕ್ಕುಪಪ ಜಿರಾಗಿಕ್ಕದದ್ಧಃ ||

ಃಘ್ರಪ್ಪಕ್ಕುಕ್ಕುಪಪ ಜಿರಾಗಿಕ್ಕದದ್ಧಃ ||

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ပြေပြေ

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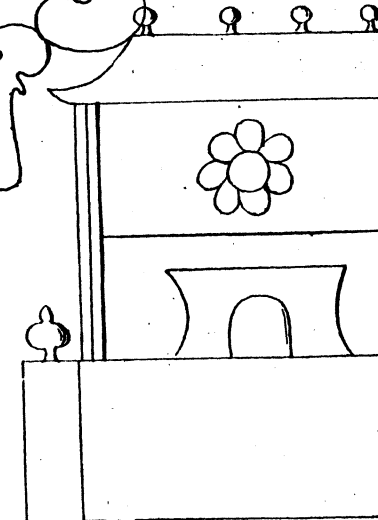
ပြေပြေပြေပြေပြေပြေပြေပြေပြေပြေပြေပြေပြေပြေပြေပြေ  
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*N<sup>o</sup> 2.*

തി:  
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 എ  
 ശക്തി:ന-  
 യുടേ:  
 യുക്ത  
 നവധ  
 ശിശി:ന  
 ഹിമയെ  
 ക്കി  
 യക്തകി  
 ശുപ്തി:ന

नीयतेऽथ कथायाश्च सद्दयः पदाः ॥ १ ॥  
 नीयतेऽथ कथायाश्च सद्दयः पदाः ॥ २ ॥  
 अथैव कथायाश्च सद्दयः पदाः ॥ ३ ॥  
 अथैव कथायाश्च सद्दयः पदाः ॥ ४ ॥  
 अथैव कथायाश्च सद्दयः पदाः ॥ ५ ॥  
 अथैव कथायाश्च सद्दयः पदाः ॥ ६ ॥  
 अथैव कथायाश्च सद्दयः पदाः ॥ ७ ॥  
 अथैव कथायाश्च सद्दयः पदाः ॥ ८ ॥  
 अथैव कथायाश्च सद्दयः पदाः ॥ ९ ॥  
 अथैव कथायाश्च सद्दयः पदाः ॥ १० ॥

*N<sup>o</sup> 3.*

[illegible]

ལྷ་པོ་རྒྱལ་པོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་  
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 ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་  
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 ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་  
 ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་

*The same, in modern Grant'ha & Devanagari*

ལྷ་པོ་རྒྱལ་པོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་  
 ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་  
 ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་  
 ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་  
 ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་  
 ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་  
 ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་  
 ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་  
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श्रीमन्महा  
 श्रीनिघोः  
 अभिषेक  
 आस्तो  
 तेनेदंका  
 कैलासम  
 भक्तिप्रह  
 दोष्ताचय  
 अतिरण  
 हिमगि

ਪ੍ਰਾਚੀਨ ਸਿੰਧੂ ਪੁਰਾਣੀ ॥

ਪ੍ਰਾਚੀਨ ਪੁਰਾਣੀ ॥

ਪ੍ਰਾਚੀਨ ਪੁਰਾਣੀ ॥

ਪ੍ਰਾਚੀਨ ਪੁਰਾਣੀ ॥

ਪ੍ਰਾਚੀਨ ਪੁਰਾਣੀ ॥

ਪ੍ਰਾਚੀਨ ਪੁਰਾਣੀ ॥

ਪ੍ਰਾਚੀਨ ਪੁਰਾਣੀ ॥

ਪ੍ਰਾਚੀਨ ਪੁਰਾਣੀ ॥

ਪ੍ਰਾਚੀਨ ਪੁਰਾਣੀ ॥

ਪ੍ਰਾਚੀਨ ਪੁਰਾਣੀ ॥

in modern Grant,ha & Devanāgarī.

ਪ੍ਰਾਚੀਨ ॥

ਪ੍ਰਾਚੀਨ ॥

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ਪ੍ਰਾਚੀਨ ॥

ਸ਼੍ਰੀ ਮਨੋਹਰਨਕਾਮਸ੍ਵਰ੍ਣਿ ਪਹਾਰਿਣ ॥

ਸ਼੍ਰੀ ਨਿਧੇ:ਕਾਮਰਾਗਸ੍ਵਰ੍ਣਿ ਰਾਖਨਸੰਗਿਨ: ॥

ਅਭਿਸ਼ੇਕਜਲਾਪੂਰ੍ਣੇ ਚਿਤ੍ਰਰਤਨਾੰਬੁਜਾਕਰੇ ॥

ਆਸ੍ਤੇ ਵਿਸ਼ਾਲੇ ਸੁਮੁਖ: ਸਿਰਸ੍ਸਰਸਿਸ਼ੰਕਰ: ॥

ਤੇਨੇਦੰਕਾਰਿਤੰਸੰਸ਼ੋਭਵਿਨੰ ਭੂਤਯੇਭੁਵ: ॥

ਕੈਲਾਸਮਹਿਰਨਿਮੰਭੂਮ੍ਰਿਤਾਂਮੁਖਿਨਿਭੂਤਾ ॥

ਭਕ੍ਤਿਪ੍ਰੇਮਣਮਨਸਾਭਵੰਭੂਸ਼ਣਲੀਲਯਾ ॥

ਦੋਸ਼ਾਚਯੋਭੁਵੰਧ੍ਰੇ ਜੀਯਾਤ੍ਸ਼੍ਰੀਭਰਸ੍ਵਿਰਮ੍ ॥

ਅਤਿਰਣਚਣੁ: ਪਤਿਰਵਨਿਭੂਜਾ ਮਤਿਰਣਚਣੁਸ਼੍ਵਰਮਿਦਮ

(ਕੋਰਾਨੁ ॥

ਹਿਮਗਿਰਿਤਨਯਾਗੁਹਗਣਸਹਿਤੋਨਿਯਤਕੂਟਰਤਿ

(ਭਵਿਤੁਪਰੁਪਤਿ: ॥

# Figures Sculptured on one of the Rathas — Mahān

Upper Gallery — North Side.

1.



2.



3.

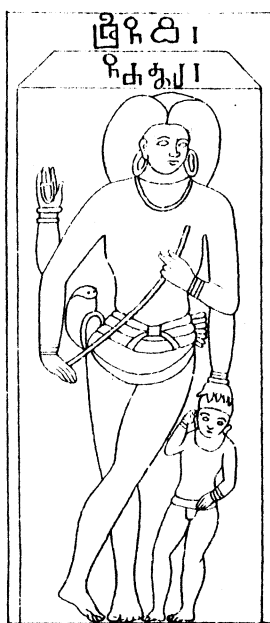


Upper Gallery — South Side.

1.



2.



3.

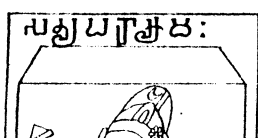


West Side.

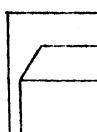
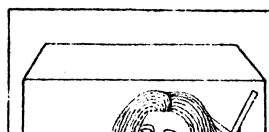
Upper Gallery.

East Side.

1.



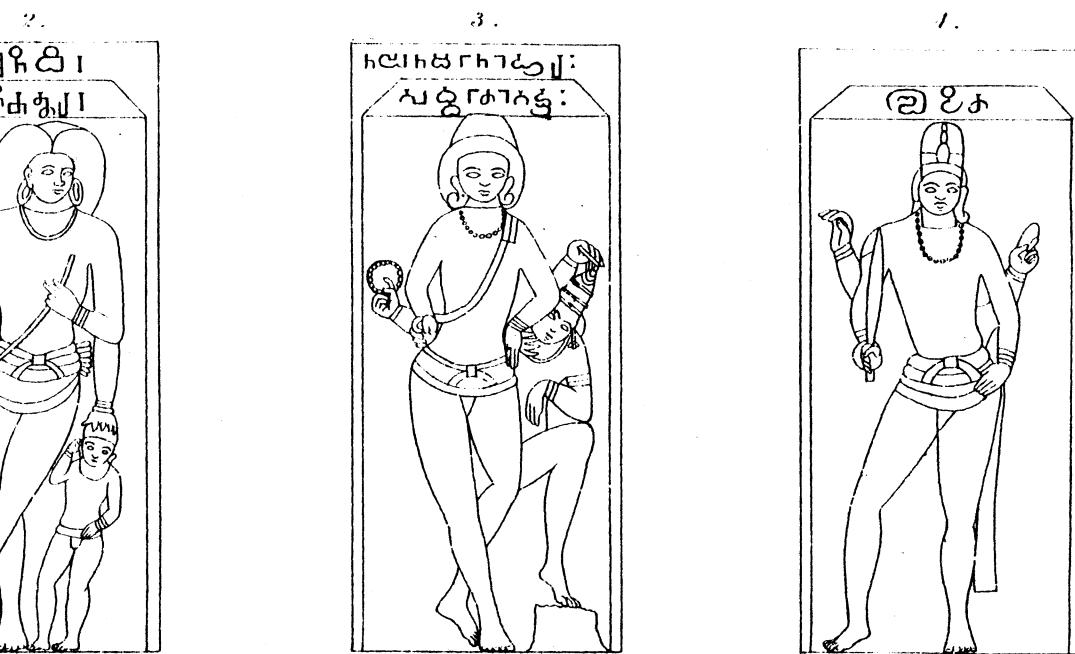
1.



Upper Gallery — North Side.

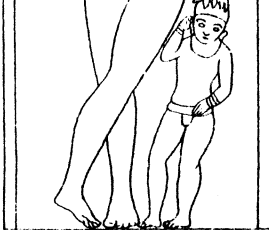
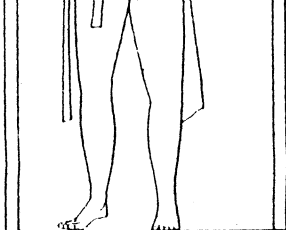


Upper Gallery — South Side.



Upper Gallery — East Side.





*West Side.*

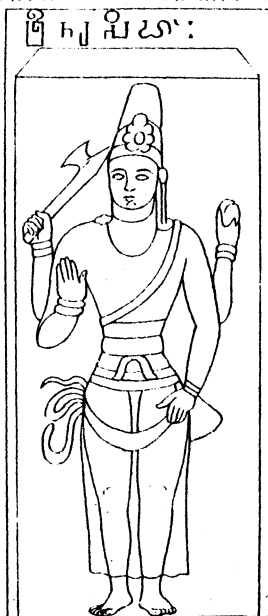
*Upper Gallery.*

*East Side.*



*Figures Sculptured on another Ratna.*

*On the South Side, East Corner.*



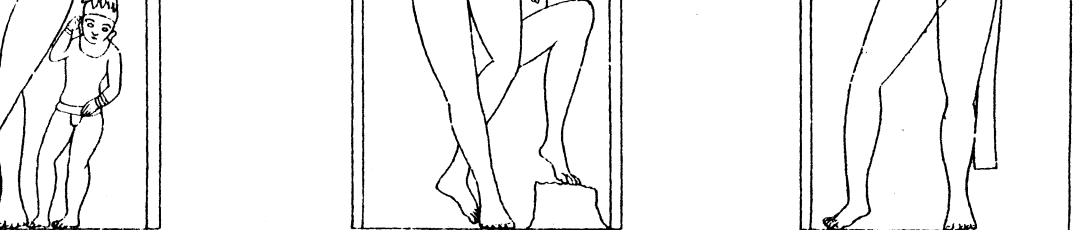
*On the East Side, South Corner.*



*On the East Side.*





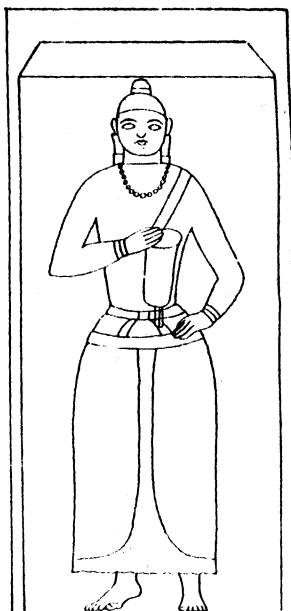


side. Upper Gallery. East Side.

1.



2.



figures Sculptured on another Ratha.

On the East Side, South Corner.



On the East Side, North Corner.



<p>ಕೌಟಿಲಿಕಃ ಪುಷ್ಪಕಾಯಃ ಪುಷ್ಪಕಾಯಃ</p>	<p>ಕಾಮಲಹಿತಃ ಅಮೇಯಮಾಯಃ ಸಕಲಕಲ್ಯಾಣಃ</p>	<p>Dallying as Cāma - of incompre- -hensible delusion. The all fortunate.</p>
<p>ಶ್ರೀನರಸಿಂಹಃ ಪುಷ್ಪಕಾಯಃ ಶ್ರೀನರಸಿಂಹಃ ಪುಷ್ಪಕಾಯಃ</p>	<p>ಶ್ರೀನರಸಿಂಹಃ ಅಪ್ರತಿಹತಶಾಸನಃ ಭುವನಭಾಜನಃ ಶ್ರೀಮೇಘಃ</p>	<p>The holy Man-Lion - of irresist- ible authority. The Mundane Vessel - The sacred cloud</p>
<p>ಶ್ರೀನರಸಿಂಹಃ ಪುಷ್ಪಕಾಯಃ ಶ್ರೀನರಸಿಂಹಃ</p>	<p>ಸ್ಥಿರಭಕ್ತಿಃ ಮದನಾಭಿರಾಮಃ ವಿಧಿ</p>	<p>The firm in faith - The beautiful as Cāma - Deva. The Agent - (a name of Vishnu)</p>
<p>ಶ್ರೀನರಸಿಂಹಃ ಶ್ರೀನರಸಿಂಹಃ</p>	<p>ವಿಭ್ರಾಂತಃ ವಿಧಿಃ</p>	<p>The confused The Agent.</p>
<p>ಶ್ರೀನರಸಿಂಹಃ ಶ್ರೀನರಸಿಂಹಃ</p>	<p>ಶ್ರೀನಿಧಿಃ ನಿರತ್ತರಃ</p>	<p>The abode of Prosperity. The unanswerable.</p>
<p>ಶ್ರೀನರಸಿಂಹಃ ಶ್ರೀನರಸಿಂಹಃ</p>	<p>ನಯನಮನೋಹರಃ ಸರ್ವತೋಮಧಃ</p>	<p>The delight of the eyes. The universally benevolent.</p>
<p>ಶ್ರೀನರಸಿಂಹಃ ಶ್ರೀನರಸಿಂಹಃ</p>	<p>ಲಹಿತಃ</p>	<p>The Lovely.</p>
<p>ಶ್ರೀನರಸಿಂಹಃ ಶ್ರೀನರಸಿಂಹಃ</p>	<p>ಸತ್ಯಪರಾಕ್ರಮಃ</p>	<p>The truly valorous.</p>
<p>ಶ್ರೀನರಸಿಂಹಃ ಶ್ರೀನರಸಿಂಹಃ</p>	<p>ಶ್ರೀನರಸಿಂಹಃ ಶ್ರೀನರಸಿಂಹಃ</p>	<p>The holy Man-Lion. (Vishnu's 4th Avatar.)</p>
<p>ಶ್ರೀನರಸಿಂಹಃ ಶ್ರೀನರಸಿಂಹಃ</p>	<p>ಶ್ರೀನರಸಿಂಹಃ ಶ್ರೀನರಸಿಂಹಃ</p>	<p>ಶ್ರೀನರಸಿಂಹಃ ಶ್ರೀನರಸಿಂಹಃ</p>
<p>ಶ್ರೀನರಸಿಂಹಃ ಶ್ರೀನರಸಿಂಹಃ</p>	<p>ಭುವನಭಾಜನಃ</p>	<p>The Mundane Vessel.</p>
<p>ಶ್ರೀನರಸಿಂಹಃ ಶ್ರೀನರಸಿಂಹಃ</p>	<p>ಪರಾವರಃ</p>	<p>The Lord - (a word in use in the South of India.)</p>
<p>ಶ್ರೀನರಸಿಂಹಃ ಶ್ರೀನರಸಿಂಹಃ</p>	<p>ಭಯಾತುರಃ</p>	<p>The terrible destroyer.</p>
<p>ಶ್ರೀನರಸಿಂಹಃ ಶ್ರೀನರಸಿಂಹಃ</p>	<p>ವಾಮಃ</p>	<p>The crooked. (a name of Śiva.)</p>
<p>ಶ್ರೀನರಸಿಂಹಃ ಶ್ರೀನರಸಿಂಹಃ</p>	<p>ಅತಿಮಾನಃ</p>	<p>The unmeasured.</p>
<p>ಶ್ರೀನರಸಿಂಹಃ ಶ್ರೀನರಸಿಂಹಃ</p>	<p>ಶ್ರೀನರಸಿಂಹಃ ಶ್ರೀನರಸಿಂಹಃ</p>	<p>The happy Bhogargah - of exces- sive lust - Lord of Love - moving sportively.</p>

*Characters of the Antient Inscription in the Ganesha Pagoda at Mahāmalaipur,  
with the corresponding characters in Roman, Devanāgarī, and Grantha.*

Pl. 18.

a	ā	am	ah	ca	cā	ca	cai	cti	crā	cha	ga	ga	ga	gu
ਅ	ਆ	ਅੰ	ਅਃ	ਕ	ਕਾ	ਕਾ	ਕੈ	ਕ੍ਰਿ	ਕ੍ਰਾ	ਖ	ਗ	ਗ	ਗ	ਗੁ
ਕ	ਕਾ	ਕੰ	ਕਃ	ਕੀ	ਕੀ	ਕੀ	ਕੈ	ਕ੍ਰਿ	ਕ੍ਰਾ	ਖ	ਗ	ਗ	ਗ	ਗੁ
mka	mka	msa	cha	ja	jā	jō	nā	nā	nō	māe	ta	ta	ta	ta
ਮਕਾ	ਮਕਾ	ਮਸਾ	ਚਾ	ਜਾ	ਜਾ	ਜੋ	ਨਾ	ਨਾ	ਨੋ	ਮਾਏ	ਤਾ	ਤਾ	ਤਾ	ਤਾ
ਕੀ	ਕਾ	ਕੰ	ਚ	ਜ	ਜਾ	ਜੋ	ਨਾ	ਨਾ	ਨੋ	ਮਾਏ	ਤਾ	ਤਾ	ਤਾ	ਤਾ
ti	te	to	to	tū	va	va	tra	tsa	da	di	do	dda	dha	dha
ਤੀ	ਤੇ	ਤੋ	ਤੋ	ਤੂ	ਵਾ	ਵਾ	ਤ੍ਰਾ	ਤ੍ਸਾ	ਦਾ	ਦੀ	ਦੋ	ਦੁ	ਧਾ	ਧਾ
ਕ੍ਰਿ	ਕ੍ਰੇ	ਕ੍ਰੋ	ਕ੍ਰੋ	ਕ੍ਰੂ	ਕ੍ਰਵਾ	ਕ੍ਰਵਾ	ਕ੍ਰਤ੍ਰ	ਕ੍ਰਤ੍ਸ	ਕ੍ਰਦਾ	ਕ੍ਰਦੀ	ਕ੍ਰਦੋ	ਕ੍ਰਦੁ	ਕ੍ਰਧਾ	ਕ੍ਰਧਾ
dhi	dhe	na	na	ni	ne	nta	nta	nra	pa	pā	pu	ppa	pra	pra
ਧੀ	ਧੇ	ਨਾ	ਨਾ	ਨੀ	ਨੇ	ਨਤਾ	ਨਤਾ	ਨਰਾ	ਪਾ	ਪਾ	ਪੁ	ਪਪਾ	ਪ੍ਰਾ	ਪ੍ਰਾ
ਧਿ	ਧੇ	ਨ	ਨਾ	ਨੀ	ਨੇ	ਨਤ	ਨਤ	ਨਰ	ਪ	ਪਾ	ਪੁ	ਪਪਾ	ਪ੍ਰਾ	ਪ੍ਰਾ
bha	bha	bhu	ma	mā	mā	mo	mha	mbha	ya	ya	yo	ra	ra	ra
ਭਾ	ਭਾ	ਭੂ	ਮਾ	ਮਾ	ਮਾ	ਮੋ	ਮਭਾ	ਮਭਾ	ਯਾ	ਯਾ	ਯੋ	ਰਾ	ਰਾ	ਰਾ
ਭ	ਭਾ	ਭੂ	ਮ	ਮਾ	ਮਾ	ਮੋ	ਮਭ	ਮਭ	ਯ	ਯਾ	ਯੋ	ਰ	ਰਾ	ਰਾ
ra	ri	rda	la	la	le	va	va	ve	vo	sā	sā	sā	sā	sā
ਰਾ	ਰੀ	ਰਦਾ	ਲਾ	ਲਾ	ਲੇ	ਵਾ	ਵਾ	ਵੇ	ਵੋ	ਸਾ	ਸਾ	ਸਾ	ਸਾ	ਸਾ
ਰਾ	ਰੀ	ਰਦਾ	ਲਾ	ਲਾ	ਲੇ	ਵਾ	ਵਾ	ਵੇ	ਵੋ	ਸਾ	ਸਾ	ਸਾ	ਸਾ	ਸਾ
si	schu	si	sha	shu	she	shu	sa	sā	sā	su	so	ste	sha	sha
ਸੀ	ਸ਼ੁ	ਸੀ	ਸ਼ਾ	ਸ਼ੁ	ਸ਼ੇ	ਸ਼ੁ	ਸਾ	ਸਾ	ਸਾ	ਸੁ	ਸੋ	ਸ਼ੇ	ਸ਼ਾ	ਸ਼ਾ
ਸੀ	ਸ਼ੁ	ਸੀ	ਸ਼ਾ	ਸ਼ੁ	ਸ਼ੇ	ਸ਼ੁ	ਸਾ	ਸਾ	ਸਾ	ਸੁ	ਸੋ	ਸ਼ੇ	ਸ਼ਾ	ਸ਼ਾ
sma	syā	syā	ssa	ha	ha	hve								
ਸਮਾ	ਸ਼ਾ	ਸ਼ਾ	ਸ਼ਾ	ਹਾ	ਹਾ	ਹਵੇ								
ਸਮਾ	ਸ਼ਾ	ਸ਼ਾ	ਸ਼ਾ	ਹਾ	ਹਾ	ਹਵੇ								

*Characters of the Antient Inscriptions over the bas-relief Figures on the Rathas at Mahāmalaipur,  
with the corresponding characters in Roman, Devanāgarī, and Grantha.*

a	अ	a	अ	ah	अः	ah	अः	ca	क	cā	का	kra	क	crā	क्रा	cti	क्ति	gha	घ	ja	ज	na	ण	ta	त	ti	ति
अ	अ	अ	अ	अः	अः	अः	अः	क	क	का	का	क	क	क्रा	क्रा	क्ति	क्ति	घ	घ	ज	ज	ण	ण	त	त	ति	ति
to	नो	tta	ता	va	य	va	य	d	द	di	दि	dra	द	dhi	दि	dhi	दि	na	न	na	न	nā	ना	ni	नि	no	नो
को	क	क	क	क	क	क	क	द	द	दि	दि	द	द	दि	दि	दि	दि	न	न	न	न	ना	ना	नि	नि	नो	नो
na	न	pa	प	pa	प	pra	प्र	bha	भ	bha	भा	bha	भा	bha	भा	bhi	भि	bhi	भि	bhra	भ्रा	ma	म	ma	मा	ma	मा
न	प	प	प	प	प	प्र	प्र	भ	भ	भा	भा	भा	भा	भा	भा	भि	भि	भि	भि	भ्रा	भ्रा	म	म	मा	मा	मा	मा
me	मे	me	मे	ya	य	ra	र	ra	र	ra	रा	ra	रा	ra	रा	la	ल	la	ल	ya	य	va	व	va	वा	vi	वि
मे	मे	मे	मे	य	य	र	र	र	र	रा	रा	रा	रा	रा	रा	ल	ल	ल	ल	य	य	व	व	वा	वा	वि	वि
sā	शा	sri	श्री	sri	श्री	sa	स	sa	स	sa	सा	si	सि	si	सि	ha	ह	ha	हा	li	ल	cā	का	ja	जा	ya	य
श	श	श्री	श्री	श्री	श्री	स	स	स	स	सा	सा	सि	सि	सि	सि	ह	ह	हा	हा	ल	ल	का	का	जा	जा	य	य
nta	न	pa	प	va	य	ra	र	lla	ल	sri	श्री																
न	प	य	य	र	र	ल	ल	श्री	श्री																		